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TV Times magazine

50p

19 Dec-1 Jan 1982



**Christmas
& New Year
DOUBLE
PROGRAMMES
ISSUE**

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to 14 days of family
entertainment
on ITV**

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Welcome to the happiest of happy Christmases on ITV! For the next 14 days, it's *TVTimes Magazine*'s pleasure to guide you towards the season's very best family entertainment - the big shows, movies, Christmas specials, plus all the ITV regulars that add so much to each viewing week.

Nineteen eighty-one has been a year few of us are likely to forget. Here at *TVTimes Magazine*, we have acknowledged the rapidly developing world of television - a second ITV channel next Autumn, and breakfast TV in 1983 - and moved forward with a bigger, glossier and much better magazine. Now, in addition to bringing you each week the fullest advance programme information, we've space to tell you so much more



about Independent Television and everyone and everything it brings into your home.

We're confident that you'll enjoy this 164-page Double Programmes Issue - it really does tell you all you need to know, from 19 December to 1 January - and we very much hope that, as a result, we shall continue to enjoy your company throughout January, when ITV moves into its new Winter season and *TVTimes Magazine* takes the wraps off a host of good things to bring you an especially prosperous New Year.

New readers, readers of many a Christmas past - we wish you every joy. And good viewing on ITV!

Anthony Peagam

Anthony Peagam, Editor

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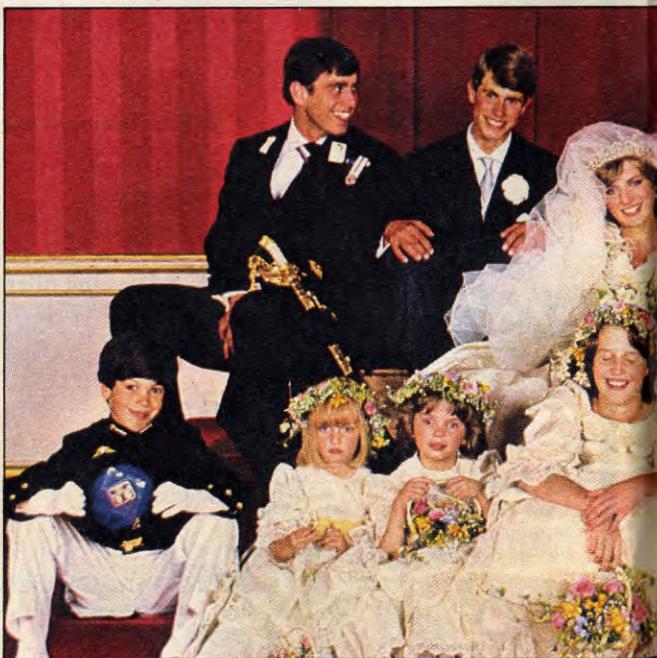
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Readers' queries and opinions
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See, Hear!

Regularly throughout the year, this page 3 space in 'TVTimes Magazine' is handed over to readers. It's where you tell us all about the things you love, hate, welcome and regret on Independent Television. . . and where we take note, stand corrected, or sometimes even answer back. Let's have YOUR opinion of Christmas and New Year on ITV, and please let's hear from you throughout 1982. Address your letters to See, hear!, *TVTimes Magazine*, 247

Tottenham Court Road, London W1P 0AU. We can't guarantee you a personal reply, but we do promise to consider every letter for publication.

A Royal year



This has been one of the happiest years of the Queen's life. 1981 has seen the birth of her second grandchild, the long-awaited wedding of her eldest son and the announcement that the next heir to the throne, after Prince Charles, is on the way, and expected next June.

Princess Anne, who appears in *Princess Anne, Her Working Life* on Wednesday 23 December, started the celebrations when she went into St Mary's Hospital, Paddington, to bear her second child. At 8.15pm on 15 May, Zara Anne Elizabeth Phillips was born, weighing 8lb 1oz.

Her unusual name is a version of a Greek name meaning 'bright as the dawn' and she is the Queen's first grand-daughter. Within hours she was making her presence felt. 'She's got the loudest yell I've ever heard,' said hospital administrator Doreen Collins a few days after the birth.

Baby Zara was christened at Windsor Castle on 27 July and the champagne corks had hardly settled before the family was preparing for the marriage of Prince Charles to Lady Diana Spencer on 29 July.

They called it the wedding of the century,

to remember



and it certainly had everything. A romantic Prince in naval uniform; a fairytale bride in oceans of silk; a sparkling carriage just like Cinderella's; and behind it all a love story that could have come straight from the pages of a romantic novel. Throughout that glorious Summer's day, television sets across the nation were tuned to the wedding festivities, and those magic moments can be enjoyed again on Christmas afternoon when highlights from the wedding will be screened on ITV immediately before the Queen's Speech.

The Prince and Princess of Wales set sail for

their Mediterranean honeymoon and the world sat back, assuming that the Royal excitement was over for this year. Then on 5 November came the thrilling announcement: the Princess is expecting a baby in June. The Queen is delighted. After waiting so long for her son to marry, she now has the pleasure of seeing him all set to break some sort of record by producing one of the most popular Royal brides anyone can remember, and an heir, in the space of a year.

The Queen can truthfully say that 1981 has been a year to remember.

Your close encounters with the stars

Visitors from space, the Muppets, James Bond and the Sweeney are on the screen for the festive season on ITV. Here, we look at some of the stars you can see in this great line-up.

RICHARD DREYFUSS has always been an actor, always loved an audience, always known he would be a star.

His mother says that when he was nine, sitting at the kitchen table one day, he told her he wanted to be an actor. 'I said, "Don't just talk about it." He got up, walked out the door and auditioned for a play that afternoon at our community centre.'

'I haven't stopped acting since,' says Dreyfuss, who stars

in *Close Encounters of the Third Kind*; the wisecracking scientist in *Jaws*; the cocky young actor in *The Goodbye Girl*. And in his Oscar-winning role as the flying saucer fan in *Close Encounters of the Third Kind* – the film he wanted to do as soon as he read the script.

Dreyfuss has had five smash hit films in five years, including two of the biggest box office successes in film history – *Jaws* and *Close Encounters*.

The triumphs went straight to Dreyfuss' head. 'I started acting like a 12-year old,' he says. 'Here I was, the guy who knew he wanted to be a star his whole life, suddenly full of guilt and fear about success.'

'Everybody wanted something from me. I wanted to be the same guy I always was. I started to crack.'

And he started to drink. A bottle and a half of cognac a day. His weight ballooned to 13 stone, he experimented with drugs, turned down film roles, and broke up with his longtime girlfriend.

Psychoanalysis five days a week helped calm the turbulent, depressed Dreyfuss. He left Hollywood and now spends most of his time in a small apartment in New York.

He is planning a sequel to *The Goodbye Girl*, the film he loved because he felt he was playing himself. And he is fast rebuilding his reputation as a charming, if slightly eccentric, ladies' man. 'I went a little crazy, shut down all my feelings, alienated people,' says Richard Dreyfuss. 'Now I've more faith in myself. I'm glad to be me.'

Lesley Salisbury

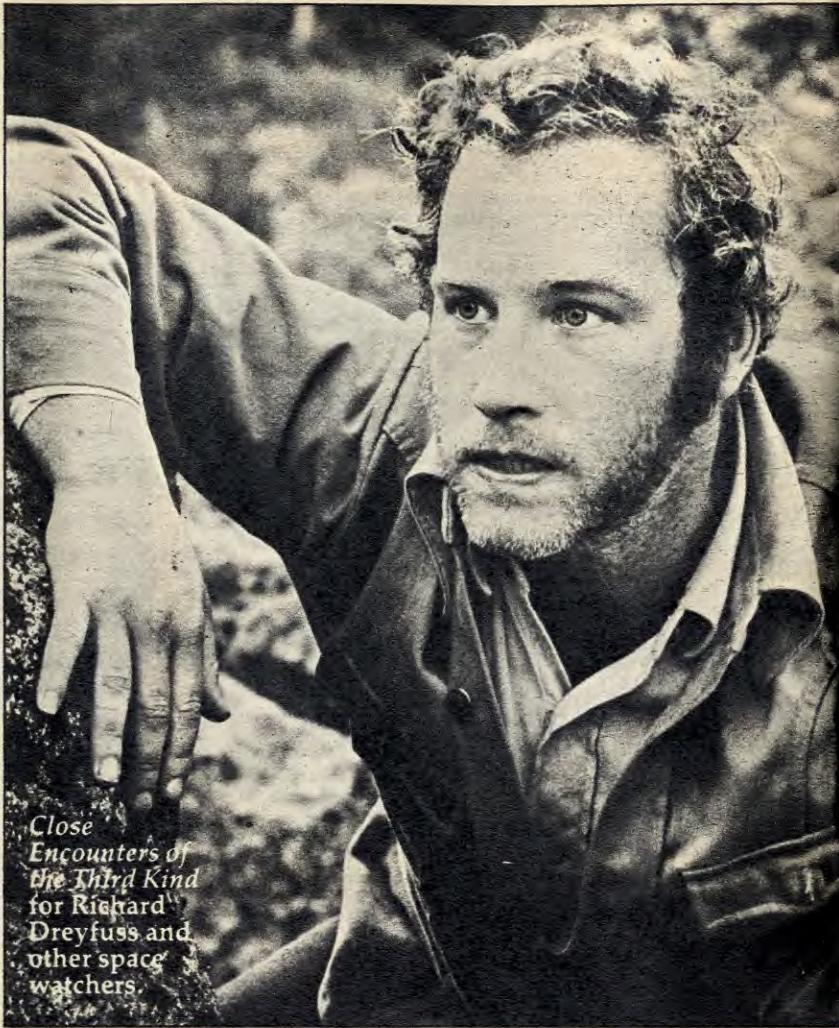


Melinda Dillon and Cary Guffey in *Close Encounters*.

in *Close Encounters of the Third Kind* (28 December). 'I always knew I was going to make it.'

He is 34 now, 5ft 6in, an unlikely sex symbol with limitless energy, enormous ego, outspoken views and radical political beliefs.

Dreyfuss defies type-casting. He looks different in every film. The shy, high school student in *American Graffiti*; the pushy youth clawing his way out of the Jewish ghetto in *The Appren-*



Powell's 39 Steps to stardom

ROBERT POWELL'S great achievement was to step into shoes vacated by Robert Donat and Kenneth More and still make the part of a young man unwittingly caught up in *The 39 Steps* as convincingly in its own way as his portrayal of Jesus Christ. Which may be considered not bad at all for the man who made his TV debut in a crowd scene for *The Hunchback of Notre Dame*.

Powell says that *The 39 Steps* (Boxing Day) is one of the films of which he is most proud. And it took a fine performance to follow the 1935 Donat version,

which co-starred Madeleine Carroll (the director was Alfred Hitchcock which meant it virtually had to be outstanding) and the lighter version starring Kenneth More 25 years later. But the Powell version adheres closest to the original John Buchan novel.

Powell is not quite sure how to deal with the success that has come to him mostly as a result of his title role in *Jesus of Nazareth*. 'I'm the same actor I have always been,' he says. 'I didn't get better overnight.'

He admits that he is ambitious and single-minded. 'I

give a great deal of thought to how I approach my work and my career. I need to step back and take stock of the story so far,' he says.

And quite a story it has been recently – playing Raymond Chandler's rain-coated private eye Philip Marlowe on the stage and Professor Higgins in *Pygmalion* – also on ITV, on Christmas Sunday.

'Hollywood is very hard to crack,' says Powell. 'Actors there end up doing the kind of junk they wouldn't dream of doing here, simply for the money and the sunshine.'

Michael Freedland

Christmas & New Year films



Time is obviously running out for Robert Powell as Richard Hannay, caught up on the clockface of Big Ben in *The 39 Steps*.

Wizardry of Oz

FEW STARS command such affection and respect that another famous star would jump at the chance of accepting a walk-on part in their movie.

But Telly Savalas, Orson Welles, Mel Brooks and Elliott Gould all took guest roles in *The Muppet Movie* (Christmas Day), happy to play second fiddle to Miss Piggy and Kermit and the other mad Muppets. Even Bob Hope turns up, in love with Miss Piggy. But then, who isn't?

The camera crew in Los Angeles, Studio City all fell for the Muppets. Working with those bizarre characters certainly made a change from the usual sort of actors and actresses, and the technicians each had a favourite character. The Muppet workshop team went over from Britain to keep the Muppet bodywork in trim.

Frank Oz, who has worked with Muppet creator Jim Henson for some years and is the hand behind many popular Muppet characters, is also a leading per-



former. He plays Miss Piggy and doubles as Animal and Fozzie. Henson plays Kermit and the Swedish Chef, among others.

'During the filming, Kermit had to do a scene in a swamp,' recalls Oz. 'That meant Jim had to work under water, in a special oil drum with an air supply.'

The film took five months to make and much of it was shot outdoors in the desert.

'It was great fun to do,' says Oz. 'In the film, the Muppets drove cars. In fact, Fozzie drives

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Christmas & New Year films

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a Studebaker. We had a camera on the front of the car and a monitor in the boot. The real driver—a midget—drove from inside the boot, watching where the car was going on the monitor. At one point the monitor broke down, so he had to drive taking instructions from a walkie-talkie.'

Muppets come in all sizes. But when Henson and Oz decided they wanted a truly stupendous Animal for the end of the movie, they wanted him to look real. Building a small Animal and shooting it to look bigger wasn't good enough.

'So we built a 60ft Animal,' says Oz. 'We made sure he didn't look like a model.'

Finally, how did Miss Piggy like Hollywood?

'She took it all very well,' says Frank Oz. 'She fitted in there. She didn't have her own dressing room, but she did have her own personal chair on the set.'

Rosalind Russell



Three men about town – Elliott Gould, Michael Caine and James Caan – are the stars of *Harry and Walter Go to New York*.

Aristocratic Caine

IT MUST have been the longest walk an actor can take. It happened to Michael Caine, then a struggling young actor, after the big audition of his life. It was for *Zulu*, a £2 million epic to be shot in South Africa. Cockney Caine, star of *Harry and Walter Go to New York* (Christmas Day) had the right vocal credentials for the part of the carping cockney who wins a VC. But director Cy Endfield let him audition before telling him that James Booth had won the role. Downcast Caine walked back towards obscurity. Then Endfield yelled: 'Hang on!' He said Caine looked more like an aristocratic officer than a cockney private... but could he do the accent? Five days later Caine was on a plane taking off for Africa... and superstardom.



The clock stops for Susan

WHEN Susan Hampshire made the charming Disney film *The Three Lives of Thomasina* (Christmas Day) she was a fresh young actress starting a busy career.

That was in 1964. Now, nearly 18 years on, Susan (shown left, in a scene from the film) looks as if time hadn't moved on for her at all. 'Although I now play the mothers of small children, I haven't graduated to playing the older mums—yet.'

'If I said that I am not having any problems at all, I'd sound a cocky little so-and-so. But I suppose I am lucky to be finding it not quite as hard as other women do at this stage in their careers. From the time a woman is 35 acting roles do become less and less easy to land. And things may stay that way until she is 50.'

Looking back on her early acting years, Susan says: 'I started off as a child actress. In those early days people would say that I was like a young Katharine Hepburn, which was far too flattering because I never was. I want to be a good actress, so I do jobs that help me improve – and some that pay the rent.'

'Early on, I was a great deal continued on page 12

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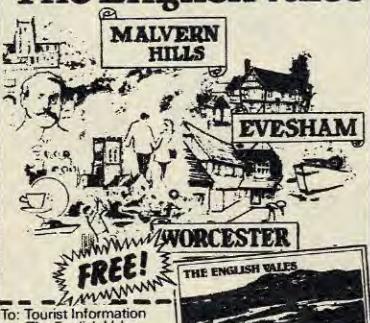
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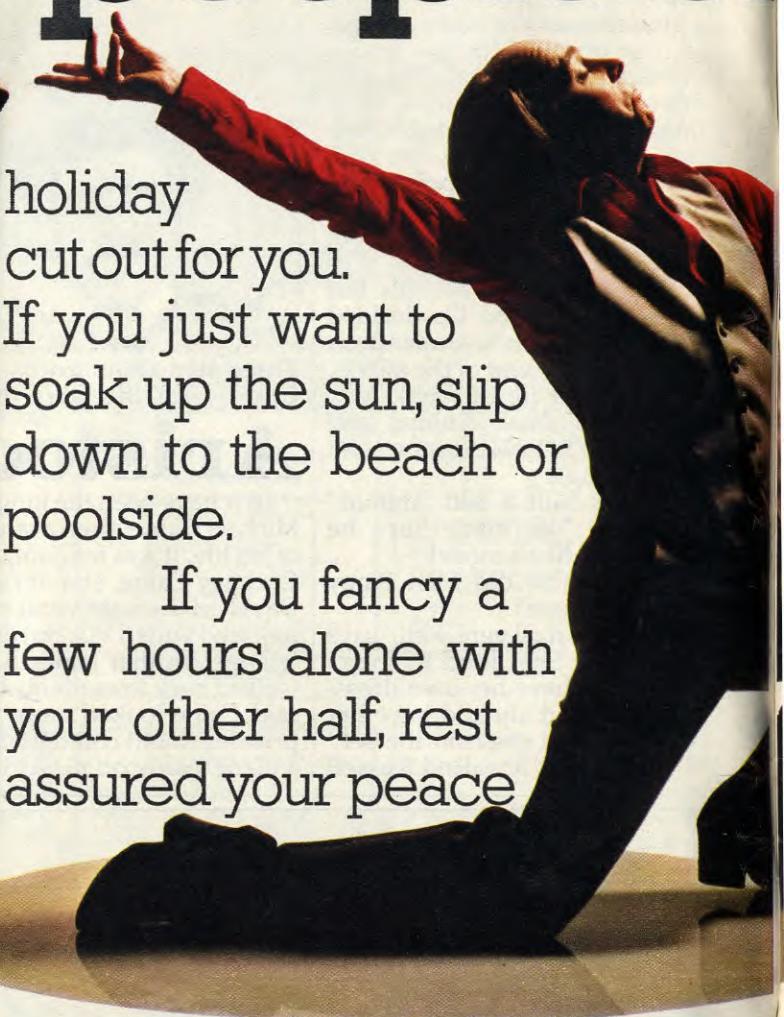
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PONTIN'S

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more ambitious than I am now. I kept thinking, "Ah, this is the break that is going to change my life." Of course, it never did. I don't look at myself at all like that now. I take jobs that fit in with my personal life, which means those that allow me to get home every night and also be up at the crack of dawn to give my 11-year-old son his breakfast. I like to be there when he comes home from school.'

Susan, whose career highlights include *The Forsyte Saga*, has been concentrating on stage work in recent years. 'I suppose I ought to do a television series again. I had a shock the other day when someone stopped me and said, "Oh, I thought you retired years ago!" When you work only in the theatre, people just don't think about you any more.'

Michael Freedland

What Watergate did for Jason Robards



Christmas stars - Jason Robards and Eva Marie Saint.

MOST PEOPLE suspected that beneath the formidable face of Jason Robards, star of *A Christmas to Remember* (29 December), there was an actor of considerable talent struggling to break loose. But apart from *A Thousand Clowns* in 1965, his catalogue of films has been long but distinctly so-so - all the way from *The Journey* in 1958, through *The St Valentine's Day Massacre* nine years later, and *Pat Garrett and Billy the Kid* in 1973.

And then came President Nixon and Watergate - and a whole new career for Robards suddenly blossomed like a rose in his middle age (he is now 61).

Superb as he was in *All the President's Men* (for which he won a film Oscar), he was even more remarkable - sinister, devious, but brilliant - as the Nixon character in the TV series *Washington Behind Closed Doors*, following this up with another Oscar, for *Julia*, in 1977. MF

Albert Finney-revived by a musical miser



THE FILM that brought Albert Finney back to acting after almost a two-year lay-off was *Scrooge* (Christmas Eve), in which he's pictured, left.

When he accepted the title role he said: 'I suppose that the time has come when I need to act again, when I need the sickness - the pressures and neuroses that acting brings.'

Scrooge had Finney singing and dancing for the first time. 'The film gave me a kick,' he says. 'It made me want to have a go again. Playing this old man gave me the chance to explore my abilities. And you feel so uplifted when you're on set and the music is pounding out.'

Even after *Scrooge*, Finney has never learned to read music. He has tried. 'When I was a kid I had piano lessons at two shillings and sixpence a time [12½p] but opposite our house in Salford there was a putting course at two shillings and sixpence a round. And that's where the piano money went.'

'I once took classical guitar lessons, but I still didn't learn to read music. I know what I want to play, but the problem is getting there.'

Finney's singing has been described as 'fruity'. He once recorded an album of songs for which he wrote the lyrics. But really, he says, he prefers to sing in a role like *Scrooge*. 'That way you can act the singing. I felt, when I made that album and performed the songs on stage, that I was exposed and vulnerable as never before.'

Yet Albert Finney admits that he likes courting danger and feels that actors should embrace insecurity. 'It's a marvellous turn-on. Professionally, I've always liked to go my own way rather than play it safe. I've been very lucky being able to do that. I've fallen flat a few times, but that's all part of it. A lot of people don't even get the chance to take the risk.'

'I've been very lucky in acting. Well, I know I can act, but so can a lot of other people, and they haven't been as fortunate. I remember my luck. I remember my father, my grandfather, my great grandfather - they

continued on page 17

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continued from page 12
weren't as lucky as me, they
didn't have the chances.'

Finney is a man who has never forgotten his roots. 'I was lying on a beach once. The moon was shining, the waves lapping the shore. I remember thinking: tonight I have to enjoy all this for my ancestors who have never had the chance of anything so idyllic.'

Larry Ashe

Is this the end of Regan?



AFTER screeching around the streets of London making *The Sweeney* TV series and the first feature film, John Thaw (above) and Dennis Waterman lapped up some welcome sunshine during the filming of *Sweeney 2* (21 December).

As Det-Insp Regan and Det-Sgt Carter, they go to Malta to pursue local villains suspected of coming to Britain to rob banks whenever they want to subsidise their high living.

'Not that we got to see much of the place,' says Thaw. 'We'd rise at six in the morning, get made up and start right away. We didn't finish until dark.'

'We had a few hairy moments when we were questioned by the real cops on Malta. The director had forgotten to bring the licence for the shotgun we used in the film. He was taken off and questioned, but it worked out OK.'

Back in London, the rest of the film was shot in locations familiar to *Sweeney* fans, who will have to make the most of it, because John Thaw says he won't make another: 'I've had enough of *The Sweeney*.'

Incidentally, Southern TV viewers see the first *Sweeney* film at the same time that *Sweeney 2* is screened nationwide. RR



Bikini-clad Ursula Andress with Sean Connery as James Bond in *Dr No*.

The launch of Bond's first bird

IT WAS THE white bikini that Ursula Andress wore as she breasted her way through the waves and on to the beach in *Dr No* (Christmas Day) which made her an international star.

She led the way along a damp path since trodden by all the James Bond girls who have followed her, all of whom, inevitably found an excuse to be in similar clingy wet bathing suits at some time or another.

Ursula is Swiss, not a race renowned for hot-blooded sensuality. And yet ever since she made her first film in Italy, *The Loves of Casanova* (playing a typical Amazonian role) eight years before *Dr No*, the newspaper cameramen – if not producers – have been on a chase that has hardly ever let up.

It was Marlon Brando who first put the idea of Hollywood seriously into her mind. He met her at a party and then started making the right introductions for her.

But she didn't go into stardom all dizzy and starry-eyed. 'My mother warned me against it,' she says. 'When I was a teenager in Switzerland

the idea was no more real to me than that I might become an astronaut. You're not even allowed into a cinema in my country until you're 16. My mother thought it would be all too hard for me. And she was right. It is hard. You have to be on your guard all the time for people who will take advantage of you.'

Probably anyone who has to live up to descriptions of herself beginning with 'the most awesome sight of natural architecture since the Alps', would be inclined to worry. More than that, her impressive build automatically assumes a brain in inverse proportion to the size of her other more obvious dimensions. She once even made the heart-felt plea: 'Won't anyone let me be an actress?'

Now, at 45, she is still a cinema sex symbol. But her career has taken a back seat since, at the brave age of 43, she had a baby by her boyfriend, Harry Hamlin. Now, two-year-old Dimitri soaks up much of the time for Ursula who will always be known as Bond's first bird. MF

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Hopkins' method of making Magic

WHEN Anthony Hopkins took the part of the bedevilled magician Corky in the thriller movie *Magic* (23 December), he found he had been dealt a tricky hand. He had to acquire a conjurer's dexterity with cards, as well as manipulate a ventriloquist's dummy.

He recalled the problems over lunch at Pinewood Studios recently, when he was filming *The Hunchback of Notre Dame* for America's CBS TV.

Learning to conjure was not as hard as he expected: 'My father taught me a couple of coin tricks as a boy. I still did those, but I had never touched cards.'

So Hopkins took lessons. Every Saturday morning he went to Kingston-upon-Thames for a session with magician Michael Bailey.

'I learned to cut a pack of cards with one hand. Then to fan and spread whole packs and eventually to do tricks. "It just looks difficult," Bailey would tell me. "It isn't really. Just have confidence." He was right. I practised all week in my dressing room, in restaurants and at home, driving everyone barmy.'

Hopkins did better when it came to coins. 'I showed the magician one trick Dad taught me and found it was called The French Drop. The real test came with The Knuckle Roll. You thread a coin in and out with the fingers of one hand, from little

finger to thumb and back.' He demonstrated skilfully. 'Just let your hand go with the gravity.'

He closed his hand over the 10p, made a professional looking pass over it, and blew on his fist. The coin then disappeared.

Since making *Magic*, Hopkins' cards have come up well. After a losing streak in the mid-Seventies, culminating in a disastrous season at the National Theatre, he married his second wife, Jenni, and went to the States to live.

He has never looked back. Now internationally acclaimed, Hopkins received his second Emmy award – American TV's equivalent of an Oscar – for playing Adolf Hitler in the CBS production of *The Bunker*.

Hopkins found his role of Quasimodo in *The Hunchback of Notre Dame* much easier to play than the magician Corky.

'I had such marvellous make-up. It took three and a half hours to put on, but after that it played 85 per cent of the part for me.'

He and Jenni are spending Christmas at home in Los Angeles. 'But I hope to be back soon,' said Anthony Hopkins. 'London is a great city to return to.'

Romany Bain

Viewers in the Southern area will see 'Close Encounters of the Third Kind' on 1 January. 'Scrooge', 'Magic', and 'Sweeney 2' will be shown later in 1982.



Ann-Margret shares a joke with the ventriloquist's dummy manipulated by Anthony Hopkins in the thriller movie *Magic*.



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Harry's ghosts of Christmas past

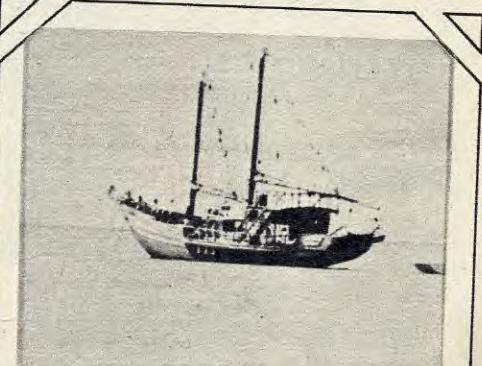
by Peter Genower/colour picture Mike Leale



'My childhood Christmases spent in Swansea soon wiped this hard done-by look off my face.'



'My wife Myra gave birth to our fourth child, Katie, in 1967, and our baby came home for Christmas. My eldest daughter Jenny is pictured right.'



'For many years I have spent Christmas with the family in Australia, the Seychelles, Majorca or the West Indies. Here, my son David and I cool off on holiday in Barbados.'



'Christmas meant hard work as a choirboy. I had to sing four times in two days.'



'Here's a slim-line me on duty in Italy during the war - entertaining troops at Christmas time.'



'I enjoyed a Dickensian Christmas for two years in the early Sixties - playing Mr Pickwick in London's West End.'

From the frosty streets of South Wales to the sun-baked West Indies—that's the story of Harry Secombe's Christmases. As a young boy in Swansea during the Twenties he vividly remembers staring into a butcher's shop window at a giant stocking packed with toys—the first prize in a Christmas raffle. Secombe used to volunteer to hold the shopping basket and would steer his Mum in the direction of the butcher's to buy more raffle tickets. 'One of my biggest disappointments was that I never won,' he says.

A few years on, singing dominated Secombe's Christmases. As a choirboy at St Thomas' Church in Swansea, he sang once on Christmas Eve and three times on Christmas

Day before celebrating with his family around a piano on Christmas Night. But young Secombe was too shy to sing in front of his relations. He used to retire to the outside lavatory to demonstrate his vocal prowess.

The worst Christmas Harry Secombe remembers was in 1944 when he found himself in war-torn Italy entertaining the troops. 'It must go down as my least festive Christmas,' he says. 'Nothing but bully beef to eat—and no crackers.'

As Secombe's career thrived with the success of *The Goon Show*, in the Fifties, his family began to spend more time in the sun at Christmas. Over the years, they have spent the holiday in Australia, the Seychelles, Barbados and in Majorca, where



they have a holiday home. One Christmas in Majorca nearly ended in disaster when Secombe drove the family into Palma on Christmas Eve to buy presents. They loaded the gifts into the boot, then on the way home Secombe stopped on the coast road to admire the view. He restarted the car and promptly backed into a tree, damaging the boot so badly that they couldn't get it open. Only the frantic efforts of a Spanish mechanic late in the evening preserved their Christmas.

The year 1967 will probably go down as the Secombes' most memorable Christmas. Secombe was appearing in the West End of London in *The Three Musketeers*, and his wife Myra, then 43, had their fourth child, Katie, just a week

before Christmas. 'She came home just in time for Christmas Day,' says Secombe. 'It was the nicest gift of all.'

This year the Secombes, with children David, 19, and Katie, now 14, will be spending a sunny holiday in Barbados. (Their eldest daughter Jenny, who has two children of her own, won't be with them.) Temperatures will be in the eighties, but they will still manage to celebrate a traditional Christmas, with turkey and all the trimmings and choirs singing carols. And Father Christmas isn't forgotten either. He's usually black and, perspiring under his red cloak and white beard, he arrives on the beach on water skis.

'Well,' says Harry, 'it beats reindeer.'

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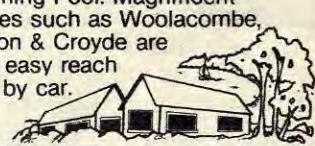
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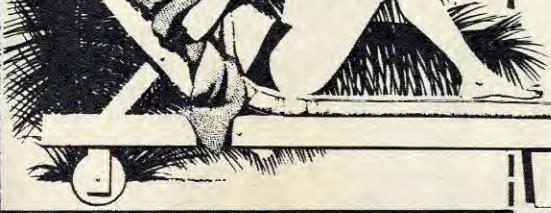
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Eliza Doolittle will get me knees knockin' says Twiggy

by **Lesley Salisbury**/picture **Rod Ebdon**

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Peace, of a sort, reigns. It doesn't usually last long. But at least this time there are no fat, fearsome, fighting cats to terrorise visitors.

Their rule is now over, Twiggy explains sadly, the ringleader having met its match in the only dog that dared to stand up to it.

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Three-year-old Carly – 'a real tomboy', says Twiggy proudly – is continued on page 27





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'We've produced this little blonde beauty'

continued from page 24

in grubby knickers and T-shirt. Whitney wears trousers that were white in some distant past and Twiggy – once the skinniest and most famous model in the world, the chirpy, cropped-haired cockney clothes horse of the Sixties – is more at home in jeans than couture designs.

'This is dressed-up for me,' she says, indicating shocking pink sweater, matching leg-warmers, green suede boots and khaki mini-skirt. 'Innit funny how the mini's coming back?'

Twiggy in a mini... the years roll back. She's 16 again, half her lifetime ago. Britain's in the Swinging Sixties with the Beatles, Mary Quant, Biba, debutantes and pushy cockney photographers: Twiggy and the street-smart boyfriend-manager who discovered this carpenter's daughter and changed her name from Lesley Hornby to Twiggy and his from Nigel Davis to Justin de Villeneuve.

And now the legendary Twiggy – almost a generation later – is a 32-year-old who hasn't modelled for 12 years, who has settled down to marriage and motherhood, who desperately wants another baby, but at the same time wants to further an acting career that hasn't quite taken off the way she hoped it would when she made her first film 10 years ago.

She crosses fingers and raises her eyes to the cats' happy hunting ground when she talks about her hopes of good reviews with *Pygmalion*, the project she and Whitney tried for nearly four years to develop.

'It's the original, pure George Bernard Shaw,' she says, lighting a cigarette and sprawling out on the talcum-dusted rug. 'No music. It's not *My Fair Lady*. All a bit of a gamble really, but I've always wanted to play Eliza Doolittle. Mind you, I was terrified once Yorkshire Television said they wanted to do it.'

I rehearsed practically night and day for four weeks. Even went to bed saying my lines. Dreamed about them all night. I found it really hard, but I loved it. When I'm in England during Christmas, I'll be all nervous sitting in front of the telly on Sunday – my Eliza Doolittle will get me knees knockin'.'

'Oh my gawd,' she adds, sounding just like someone from Neasden, born to play Eliza, 'I hope I'm OK in it. It really means a lot to me.'

Her husband Michael, the



Togetherness – Twiggy with Carly, the three-year-old daughter she is so thankful for.

American actor she met on the set of her second film, *W*, in 1973, has been listening and tells her in no uncertain terms she's talking rubbish.

'She's a great actress, a beautiful woman and the sexiest thing I've ever met,' he says. 'I know she'll be great in it.'

He's sprawled on the floor, too, flicking ash everywhere but in the ashtray that Twiggy hastily places on the rug. But too late to save it from a burn mark. She shrugs it off – a fussy housewife Twiggy isn't.

Whitney is a big man, cantankerous, impish, divorced, aged 40, and a former professional baseball player who looks as if he can handle himself on field and off, and can probably do so with a can of beer tied to one hand behind his back.

Most women would find him a handful to deal with, but Twiggy, this blonde wisp of a girl, seems to have him under control. Most of the time, anyway.

'We fight like cat and dog,' Twiggy cheerfully admits, while Whitney sits back, tilts his hat and says: 'She married a cowboy. I can be a lout, but I tell you, I love this woman. I'm so proud of her. I'll tell you everything that I love about her and I'll make her blush.'

'Michael, SHUT UP!' yells Twiggy. He does – for a while. Theirs appears to be a loving, if loud, relationship. Luckily, in Hollywood, the neighbours understand that sort of thing.

'I like to shout and get rows over with,' Twiggy says, kicking him fondly. 'He shouts and then sulks. I cry and want to make up and he's still sulking.'

'But I tell you one thing, it's an

exciting marriage. And you know why it works? Because more than anything we're friends. We can talk to each other. That's so important.'

'Yeah, we're buddies,' Whitney says. 'She's my best friend. Those six weeks she was away doing the filming in Yorkshire were the loneliest, longest six weeks of my life.'

'We're a couple, a pair, we were meant to be together. Just take a look at what we've produced together, this little blonde beauty. Isn't she the most beautiful thing you've ever seen?'

Carly has now joined us on the rug, threatening to sprinkle more than talcum powder and cigarette ash on to it. Twiggy rushes her off to the bathroom as Libby, the nanny, stretches out on the rug listening to Whitney retelling the story of how he met Twiggy for the first time.

It's a story he never tires of telling. In 1973 he had only vaguely heard of Twiggy, and expected that he would be meeting a pretty, empty-headed halfwit who would turn out to be difficult to work with.

'Instead, this sweet, shy thing turns up,' he says. 'I thought she was too good to be true, that she'd turn round after the first scene, lose all that sweetness and curse the lighting man out. I'd seen it all before. But she stayed the same. And I found myself falling in love. It was the greatest feeling.'

Twiggy, back again with another cigarette, says: 'I knew something was happening to me. Michael and I were the only ones who knew. We'd play footsie under the table during our

scenes together, touch hands, that sort of thing.'

'We couldn't do anything about it because I was still with Justin. He was on the set with me. I'd been with him for nine years, ever since I was 15, and I wasn't sure how I felt about it all.'

'I didn't know whether it was a film-set fling, a sort of holiday romance, or what, so I told Michael I'd have to go back to England and sort it all out.'

'I'll go and get her the letters I wrote you,' says Whitney, getting to his feet. 'Michael, don't you dare,' yells Twiggy. 'They're private. They were just for me.'

Whether the letters helped to make a decision or not, Twiggy left Justin and moved in with Whitney. They were married four and a half years ago.

The Whitneys started their life together in England, where Twiggy was still trying to establish an acting career for herself after her starring role in Ken Russell's film *The Boyfriend*, then *W* – of which the least said the better – with Whitney.

Twiggy tried singing, with some success. A hit single, *Vanilly Olay*, a silver LP, country and western hits. She appeared in pantomime as Cinderella, did two well-received television variety series, appeared in chat shows and TV specials.

But all the time the one thing she really wanted – success as a serious actress – eluded her.

Twiggy's acting ambition and Whitney's work brought them to America soon after they were married. But first there was another ambition to fulfil and Twiggy became pregnant. Sadly, she miscarried.

'It was a terrible thing to happen, but luckily I was only three months pregnant,' she says. 'I think it must be the worst thing that can happen to a woman – to want a baby and then miscarry.'

'I feel so sorry for women who can't have kids. When I look at Carly I'm so thankful. We want to have another child as soon as we can – hopefully a boy – but now we've decided that I've suddenly got more work offers than I can cope with.'

The offers will keep her busy for the next two years: a West End of London theatre engagement for a month during Christmas, a film in the Philippines early in the new year with Whitney, then a highly-secret, brilliantly-conceived musical on Broadway – then there are plans for another film with Whitney.



Producer/director John Willis peopled the Doncaster landscapes of *Brother to the Ox* with local actors of little or no experience.

'We were looking for natural faces,' he says. 'They got on well, which was good for the friendly little scenes in the hayloft.'

Sharing lunch above are (left to right): Howard Crossley, Ashley Barker, Johnny Maxfield, Graham Hill and Peter Ivatts. This naturalness is also reflected in the scenes at the agricultural hiring

fair at the climax of the dramatised documentary – and in the performance of Graham Hill, a 15-year-old who found a great sympathy for horses while spending a week working on a farm to get inside his role as labourer Fred Kitchen, the principal character in the drama.



A matter of master and man

by Alix Coleman
colour pictures
Ken Loveday



PAUL STOKES

The shabbiest figures in a landscape can stay obstinately mellow when filmed in colour, especially when the landscape is as beautiful as the South Yorkshire countryside. *Brother to the Ox*, Saturday night's hour-long re-creation of a farm labourer's life at the turn of the century, conveys a proper harshness.

Life on the land is still tough. In 1904 it was cruelly rigorous and exploitative. At the age of 13, Fred Kitchen had to support his mother and two sisters when his father died. He went to work on a farm owned by the Missus, a widow as hard and stony as her ground.

For his back-breaking 11-hour day, Fred Kitchen was paid a starting rate of two shillings (10p) a week. What with ploughing, ditching, hedging, haymaking, sheep-herding and feeding pigs, it's a wonder that he ever found time to read, let alone write.

In fact, he kept a diary and, after 33 years, this hired hand wrote his autobiography. *Brother to the Ox* came out in 1940, was enthusiastically received and became a GCE O-level set book, which must have pleased Fred (who died in 1969).

John Willis' film would have pleased him, too. Willis, who made and won awards for *Johnny Go Home* and *Rampton - the Secret Hospital*, has brought his documentary technique to the unfolding of Fred's early years, without a wasted moment, and without rush.

The farm's fearful severity drove Fred to run off to the South Yorkshire railway, then under construction. Trying for a job, he met a parson who observed carelessly of farming: 'A good life, isn't it? Brother to the ox.' Fred was a navvy for a while but the land pulled him back, not to the pitiless Missus but to a farmer who paid Fred a penny at a hiring fair for a year of his life. (At hiring fairs, out-of-work labourers bartered with farmers to get the best-paid jobs. In Fred's case, a penny represented a considerable inducement to sign on.)

The part of Fred required a boy of stamina. Not only did he need to know how to act, he needed to be able to have a good go at ploughing. After auditioning some 100 boys from all over Yorkshire, director/producer Willis and adapter Stephen Wakelam were getting desperate. Then Wakelam saw a production of *Bugsy Malone* at the Doncaster Youth Theatre. Graham Hill's Bugsy won him Fred.

John Willis set 15-year-old Graham, the son of a Doncaster miner, to work on a farm

for a week. At the end the farmer said that if Graham wanted a job he'd give him one. 'Graham was marvellous,' recalls Willis. 'We wanted him to live the life and we often kept him very cold before he did a scene. He'd hang around in a chilly stable with his shirt off. He was incredibly professional. Ploughing is tiring but he'd go on for another take.'

Graham had, one Summer, helped out in a stables. Willis says he is a natural with horses. 'He's as good with horses as with people.'

In 1974, Frank Cvitanovich made a lovely documentary called *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton*, about farmer Morton's shire horses. When John Willis, who needed shire horses for *Brother*, talked to Geoffrey Morton about the film, Morton, who knew the book, could hardly believe it. He added that when he read it he thought of his grandfather.

Morton it was who taught the actors how to plough and to sit on a horse. He remembered little bits of conversation and sayings from his youth. He provided historical advice: Graham dug a ditch barefoot because Geoffrey Morton told him to.

Brother to the Ox was filmed mainly in October last year. The unit wanted some bad weather. The weather was glorious. The unit prayed for rain and every time it got lucky it switched around the order of shooting scenes. The rain is real. The local fire brigade, every film crew's rain-making standby, could not, thought Willis, have got into muddy fields.

The farm is real, being a sheep farm where the farmer uses the land and stables but not the house. The actors are as real as possible, all local and not too experienced. 'We were looking for natural faces,' says Willis. 'They got on well, which was good for the friendly little scenes in the hayloft where they eat and relax.'

John Willis believes that although *Brother to the Ox* is about the past it often has a contemporary relevance. 'We still have tied cottages and with some farms there's still a feeling of master and man. There's no doubt that a poor farm labourer was treated in a manner they wouldn't tolerate in a factory.'

Fred Kitchen had his own way of putting it. Of a brutal waggoner, George, he wrote: 'By fits and starts and George's boot, I learned to plough.' Of the Missus: 'She worked me like a weaver's shuttle.'

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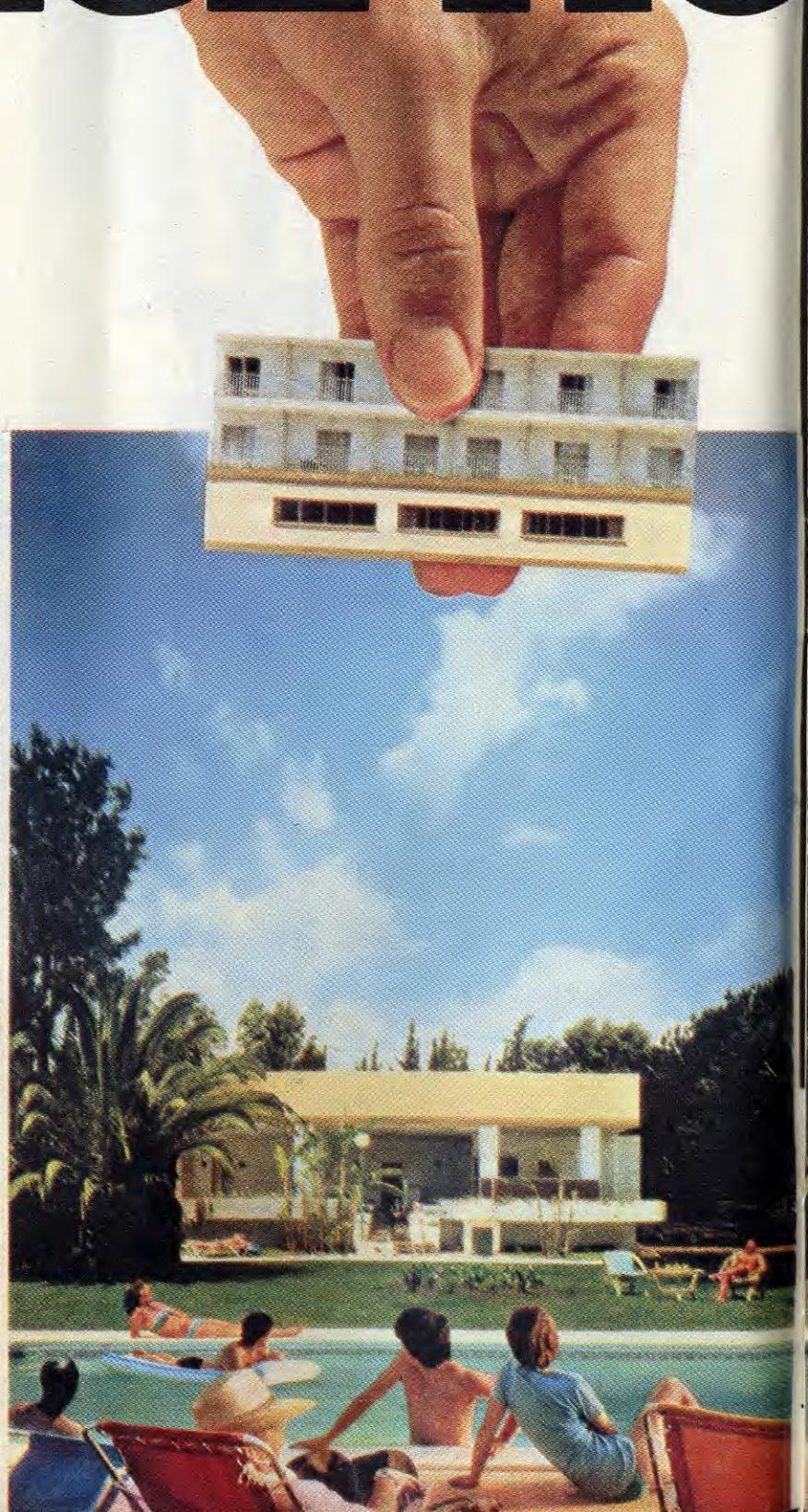
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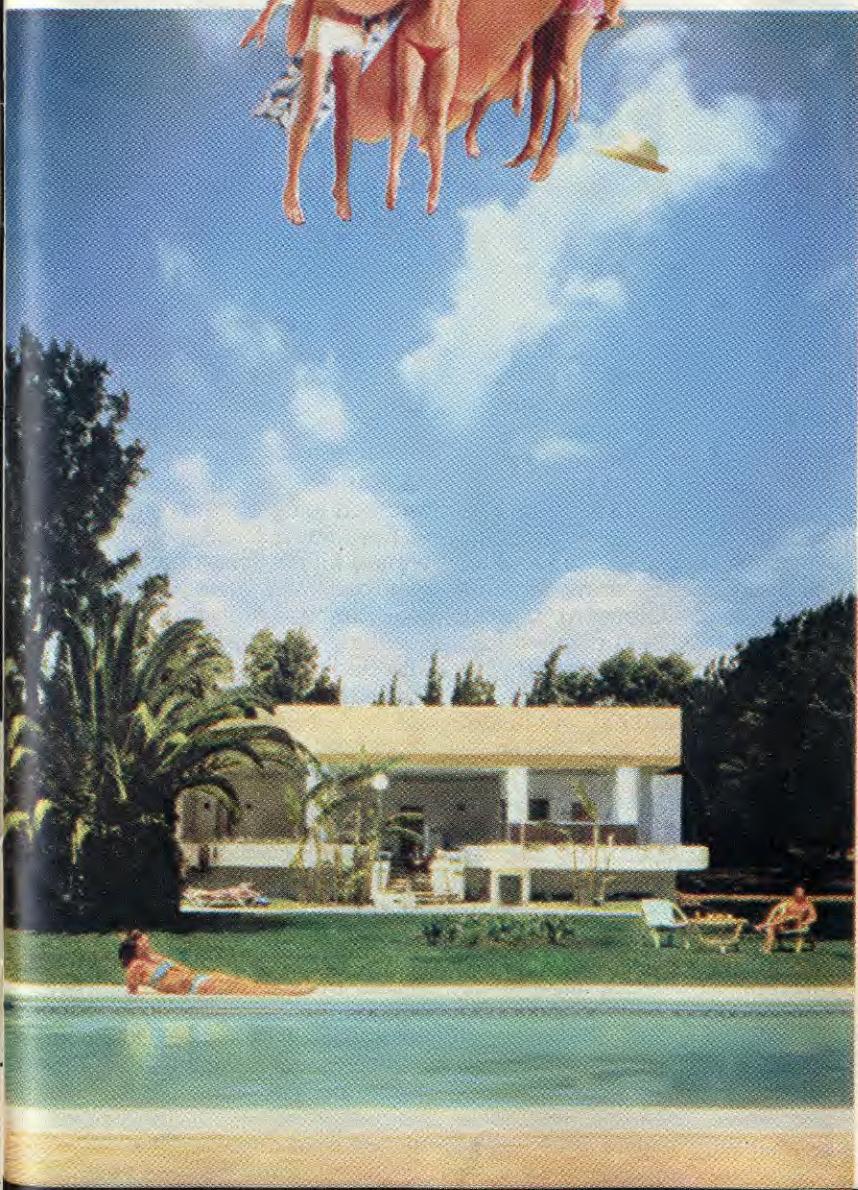
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Christmas, with all its spiritual significance, is also a time for family reunions, presents and parties.

In extracts from their new book*, Frank and Jamie Muir (right) take an entertaining look at seasonal customs through the ages.

*A Treasury Of Christmas, by Frank and Jamie Muir, published by Robson Books Ltd, at £5.95. © Frank and Jamie Muir 1981.

Frank Muir and son... & Christmas

The most important event of Christmas Eve in olden days was the hauling in of the Yule log. A log of the right size and imposing shape was carefully selected, trimmed and perhaps dragged for a considerable distance through mud, slush and snow by willing hands - smallish children being allowed to ride astride it.

Once inside, it was rolled on to the fire to burn throughout the vigil of the Nativity and on through Christmas Day. For a great house with a large fireplace, an enormous log - half a tree-trunk - would be used and left to smoulder right through till Twelfth Night.

It was a superstition that the fire would burn badly if a maid did not wash her hands before touching the log. Bad luck, too, should a squinting or barefoot person come into the house while the Yule log was burning. Finally, if anybody threw the ashes out of the house on Christmas Day, it was thought that they would be throwing them in the face of Christ.

SINCE PAGAN TIMES it has been traditional to give presents at mid-Winter. And the men of the North worshipped the god

Woden, who rode across the frozen wastes to bring his people presents in the depths of Winter, long before Christianity.

Obviously the Church could not let people carry on believing that Woden would bring gifts, so St Nicholas was brought in to solve the problem in order that the pagan custom might continue under the thoroughly respectable patronage of a saint, whose name was now simplified to 'Santa Claus'.

This is the reason why each 6 December, parents tell their children to write notes to Santa Claus asking for the toys they would like for Christmas. Traditionally these notes should be left on a window-sill, or just inside the chimney - not so that Daddy can find out what offensive plastic weapon his child wants, but so that Santa Claus can reach them easily.

THE FATHER CHRISTMAS of old was a red-faced, pagan, holly-crowned, club-swinging Father Christmas, who was already familiar from Mummers' plays (a folk drama performed in English villages of old).

This Father Christmas was a rakish fellow - red robe wide open at the chest, face flushed (almost certainly from wine), a

crown of phallic holly on his head; his image was not entirely U-certificate. It was the Americans who took him in and smartened him up.

The picture of Santa in the mind's eye - the lovable old man with white hair and whiskers, red coat and cap (in Britain he wore a hood) riding along on his sleigh - is an American invention of the 19th century.

The first of Santa's tailors was Thomas Nast, who, in *Harper's Illustrated Weekly* of 1863 and for successive years, drew versions of the poet Clement Clarke Moore's 'St Nick' and called him Santa Claus. To begin with, his Santa wore a jump-suit of fur and a little round hat, but he did have the beard and whiskers, sleigh and reindeer.

In New York in 1914 a Santa Claus Association was founded 'to preserve children's faith in Santa Claus'.

BOXING DAY was probably named after an old Christmas tradition of placing alms boxes around the church over the Christmas period; these alms boxes were opened on Christmas Day itself and their contents distributed the day after. This traditional practice was called 'the dole of the Christmas Box' or

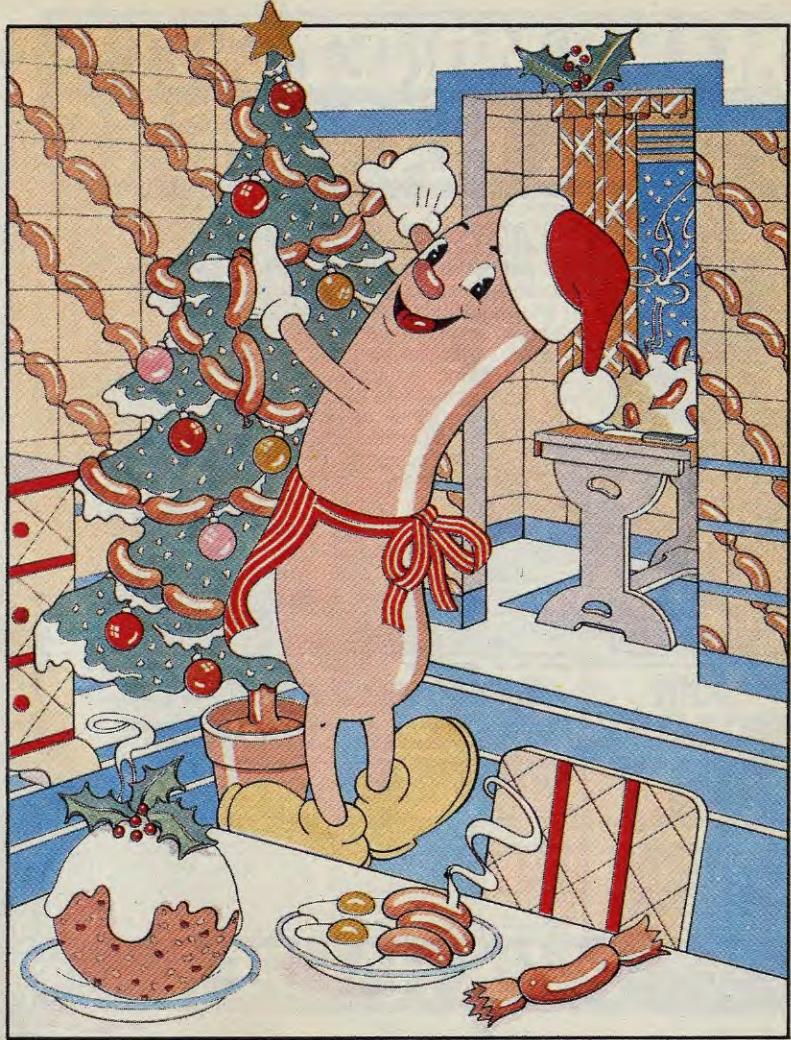
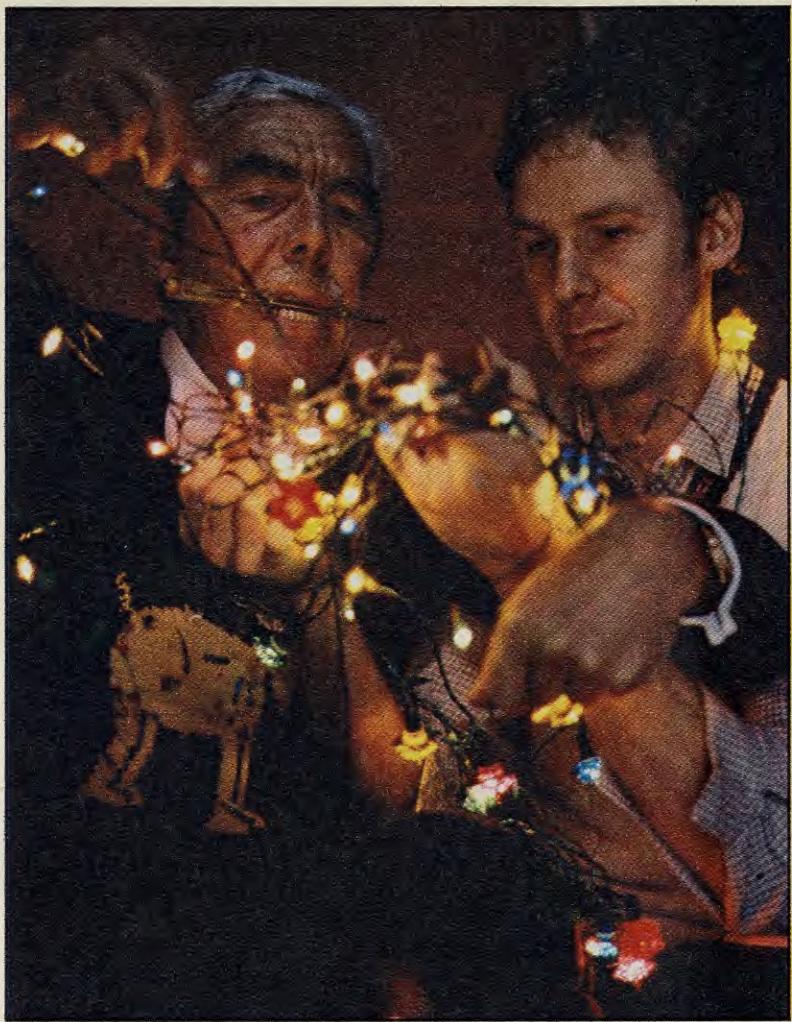
'the Box money'. An alternative derivation was the long-established custom of apprentices and servants being allowed to ask their master and their master's customers for small amounts of money at Christmas time. This money they would collect in small earthenware boxes. Unlike modern piggy-banks, these earthenware boxes had no stopper in the bottom and had to be broken open.

The apprentices, therefore, waited till the Christmas holiday was over and their boxes were likely to be at their fullest before breaking them open. This generally took place the day after Christmas - Boxing Day.

A RATHER LATER tradition, and one which survives to this day, was the distribution of Christmas 'boxes', gifts of money, to those people who had provided services throughout the year: postmen, lamplighters, parish beadle, parish watchmen, dustmen and turncocks (the water-works officials who turned on water supplies), etc.

Nowadays this money is usually handed over during the week before Christmas, but originally those to be tipped turned up on Boxing Day.

More Muir on page 39



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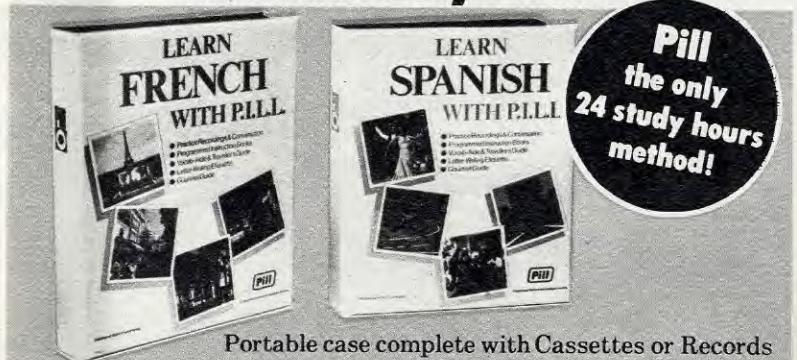
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Why we talk turkey

Once upon a time it was peacock or even bustard!

Despite furious advertising by the turkey farmers, the only time most people eat turkey is at Christmas. Though this may seem lunatic to the farmers, it is only an old custom surviving.

The tradition of eating turkey only at Christmas is a distant memory of the days when the principal dish on that day was something special. Before turkey took over, the popular Christmas delicacies were bustard, goose and cockerel, and – in the houses of the rich – peacock and swan.

The peacock was often skinned before roasting. For serving, it was re-clothed in its feathers and its beak was gilded. Sometimes the beak was propped open with a bit of bread soaked in spirit. This would then be set on fire and the bird brought into the dining hall with great pomp and ceremony.

Next comes the Christmas pudding, which should be brought in aflame – and this is how to do it.

Avoid four-star Cognac; one-star, or motor-mower brandy, is the stuff; or, if you can make it burn, inexpensive brandy mixed fifty-fifty with cheap sherry. But check your supplies before the shops shut on Christmas Eve.

The brandy must be warm – very important – otherwise the cold fluid soaks into the pudding, making it unsuitable for children and aged grannies.

Heat a ladle or large spoon over the gas. Switch off gas. Pour brandy into ladle. Watch



it hiss. Pour warm brandy over the pudding.

Be careful how much you pour on: too much and the whole thing becomes a fireball scorching the paintwork on the ceiling. The flaming brandy is for display purposes only; most of it has been burnt away by the time you come to eat it, leaving the outside of the pudding charred.

The notion of putting silver trinkets and charms into the Christmas pudding probably came from earlier traditions of putting beans inside the Twelfth Night cake, but this has since died out. It is still traditional to bury a silver coin in the mixture.

To begin with it was a silver farthing, then a penny. After World War One it was the smallest silver coin – a threepenny bit, or 'Joey'. When that went out of circulation it was a sixpence. To fulfil tradition now, one should insert 5p. Another example of inflation!

All the family should stir the pudding mixture in turn and make a wish at the same time. The coin should then be shoved in, plus a ring and a thimble. The coin is to bring worldly fortune,

the ring a marriage and the thimble a life of blessedness.

After Christmas pudding these days most of us totter through to collapse in front of the Queen's speech on television. The English of the past were made of stronger stuff. After Christmas pudding they would probably have had a dozen or so mince pies. Mince pies were not filled with the spiced jam that you get today; like the ancestor of the modern Christmas pudding they were made with real minced-meat.

It was said that whoever ate a mince pie every day from Christmas to Twelfth Night would have 12 happy months after – if he did not die in the attempt.

Dumb cake was the traditional dish for Christmas Eve. It was made by single girls who wanted to know who their husbands were going to be. The recipe, which still survives in Northamptonshire, describes taking 'an eggshellful of salt, another of wheatmeal and a third of barley'.

The point was for the girl to make the cake in absolute silence and on her own. After she had

made the cake and put it in the oven, she opened the door of the house and, if all went well, her future husband would walk in at midnight and turn the cake.

Plum porridge was the earliest form of plum pudding, and like mince pies, it was originally not sweet at all but made with meat. An early recipe states that beef and veal should be boiled together with sack – a once popular wine from the Canary Isles – old hock, sherry, lemon and orange juice. To this was added sugar, raisins, currants, prunes – the dried plums which gave their name to the mixture – cochineal, cinnamon and cloves. The whole thing was thickened with brown bread.

The even stiffer 18th-century version of this was the ancestor of our Christmas pudding, and meat was left out early in the 19th century.

Christmas cake is a much later tradition, only appearing in the middle of the 19th century. It was really only plum pudding further solidified, without the alcohol, so as to make it suitable for family tea, which as a meal dates back no further than Victoria's reign.

The Christmas cracker is not very old, dating back only to Queen Victoria's reign. The inventor was a pastry cook and confectioner named Tom Smith. Apparently, while on holiday in Paris, he noticed in several shop windows the sugared almonds which the French called *dragees*, or *bombons*, which were sold in twists of coloured paper. He returned to London and tried out the idea, later adding the novelty of putting printed mottoes or humorous riddles in with the sweets.

These did not sell as well as he had hoped, but one day, gazing into the fire, watching the logs crackling in the grate, he suddenly had the idea of putting in the bang. After various experiments he devised the tiny explosion caused by the friction of two chemically impregnated strips of cardboard being pulled.

Christmas today is hardly complete without the addition of a Christmas tree.

Take, or more legally buy, one small fir tree, preferably pre-sprayed to prevent its needles falling off. Shove into bucket, normally used for washing car, now decorated with the local paper, sprayed silver, wrapped round it. Struggle for three-quarters of an hour trying to get *continued overpage*

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Decoration

green, inside which red apples dangled from coloured ribbons. Fixed to the strip of metal or osier that formed the circumference of the sphere were coloured candles. The whole thing was then hung in a prominent place and mistletoe tied beneath.

One year our family decided that a kissing bough might be more fun than the usual tree. Out came the pliers and the wire. Simple craftsmanship.

As we did not grow either box or rosemary in the garden we chose pagan ivy. This we bound round the wire frame. Next came the seven apples suspended on red ribbons. So far no problems, but where to put it?

The hall ceiling was too low to hang a four-foot round verdant football. The answer seemed to be to hang it above the staircase. This entailed climbing a ladder, chiselling the paint out of the joints on the outside of the window overlooking the stairs, and then pushing a five-foot length of wood through the gap between the bottom of the window and the frame. Inside, the wood stuck over the stairs like a gibbet.

Of her own Christmas tree at Windsor, Queen Victoria wrote in 1841: 'Today I have two children of my own to give presents to, who, they know not why, are full of happy wonder at the German Christmas tree and its radiant candles.' This custom, together with sounding trumpets to announce the New Year, quite affected dear Albert who turned pale, and had tears in his eyes, and pressed my hand very warmly'.

The tradition of bringing holly and ivy—or any evergreen—into the house is a practice which goes back to the Romans. Bringing evergreens home and presenting branches to people was a custom in Rome during the Winter celebrations; evergreen was a token of good luck.

Kissing under the mistletoe is peculiar to Britain and the origins of this custom are unknown. It may have had something to do with the Druidical belief in its powers of fertility. The traditional form of the custom was that each time a kiss was claimed under the bough, the young men picked off a berry; when all of the berries were gone there was no more kissing.

In many parts of rural England there was an alternative to the Christmas tree called a kissing bough. This was a spherical framework bound with box, rosemary or some other ever-

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The Muirs on Christmas Cards

Fire your cards right

What to look
for in your
greetings.

You would think that sending Christmas cards was a fairly harmless pastime. Not so, according to William Connor (Cassandra of the *Daily Mirror*), who, in an article written at Christmas 1953 and reprinted in Frank and Jamie Muir's book, gives some tips on how to get some sadistic pleasure out of what, in his opinion, was nothing more than 'a thundering nuisance'. He wrote as follows:

During the next three days about 350,000,000 Christmas cards will be fired in the British Isles. Most of them are aimed at targets at home, for the long-ranged salvoes for overseas have been loosed off and are nearing their point of impact.

I am an old gunner in the Christmas Card Artillery, and it seems to me that more should be known of the military postal science of causing Yuletide mortification, annoyance, irritation, inconvenience, vexation, offence, resentment and deep anger. The first – and one of the most essential things to decide – is when to shoot. A premature Christmas card is not only ineffective but can be downright humiliating to the sender.

It reveals one's position, discloses the size and weight of the ammunition and often provokes a devastating counter-attack. On the other hand a late Christmas card is liable to explode harmlessly, for the enemy has been given time to take cover. It is better to be on the

early, rather than the late side, for the get-in-quick Christmas card sets the pace and compels the opposition to reply.

The next thing to understand is the value of size in Christmas cards. Important people – and people who think they are important – send big important-looking Christmas cards. This makes the recipient feel small – which is precisely what was intended. Expensive Christmas cards can be deadly, too, for they are usually fired by expensive people to make their victims feel cheap. This is well worth it.

The really big Christmas card can be immensely infuriating. It barges its way into your house, glows with the swank and pride of its sender, crowds everything off the mantelpiece and makes strangers cry "Ooooh" as they pick it up to see who is so rich, so powerful and so magnificent, as to be able to afford it.

The very small Christmas card can be pretty insulting, too. Don't underestimate its destructive value. It shows what you think of the addressee – practically nothing. It is a mistake to make them too small as they then become rather cute and are liable to give pleasure. Avoid this dangerous mistake.

A really contemptuous size is about three and a half inches by two and a half inches.

An old gunner's trick can be used very effectively, if, when you've sent a really whopping great card, you get an even bigger one in return. You fire a second round.

You wait till after Christmas and then you send off the most squalid missile you can find. Address it incorrectly – but not so inaccurately as to confuse the postman – and then carefully spell the target's name wrong.

By this crafty means you create an unbearable impression that the first card was all a mistake and that the grubby follow-up is the true appraisal of your contemptuous feelings. Much misery and deep and very valuable loathing can be created by this well-proven and disgusting practice. Now from size and cost to content.

With a little thought, the malevolent Christmas-carder can gain the upper hand of whole nations at a time. Do you know any of those characters who live in Scotland? Then no doubt you burn to have your



Frae the brawlie speering dichter
Sonsy gaes the loupin' beastie
Whaur's the crowlin' ferlie
cochter.

Now that's pretty good Burns. The real Midlothian buttermilk touch. The Scots-wha-hae-wi-Wallace-bled mob see this patriotic stuff and immediately start arguing as to whether the poem came from *Man was Made to Mourn* or *The Lass of Ballochmyle* by the immortal Scots poet.

They quarrel. They fight. They fall out. 'It wasn't frae *The Lass of Ballochmyle*, nor from *The Kirk of Lamington*. 'In their Hie'lan' disagreements they even hit each other.

This is deeply gratifying south of the Border, because anybody can write Burns. I can write Burns. And that delectable sonnet on the card is my particular piece of Burns.

Another intensely valuable and hurtful approach is the Out-of-Season Touch. This studiously and carefully avoids robins, holly, snow, log-fires and wassail. People stuffed with Christmas pudding, South African port and crystallised ginger can be turned dizzy, green and reeling with the vertigoes by one glimpse of the front of a Christmas card of the Cutty Sark in full sail.

Anti-dog lovers [Britain, contrary to popular conception, is laden down to the gunnels with 'em] can be estranged for evermore with Christmas cards of lop-eared spaniels and unbearable pekes with hideously insulting tails like furry aspidistras. Likewise, anti-catmen and anti-catgirls can be sent howling and spitting over the tiles by presenting them with carefully selected pictures of Tiddles, Cuddles and Snookey – the yelling, sharp-clawed, slit-eyed limbs of Satan.

There is considerable debate as to who devised the first Christmas card. The most reasonable claim is probably Henry Cole, who became Sir Henry, the first director of the newly-founded Victoria and Albert Museum.

In November 1843 he wrote in his diary: 'Mr Horsley came and brought design for Christmas card.' A thousand lithographed copies of John Horsley's design were made in 1846.

Ah the whaupit, gurnin' dochter

Red-head at the door!

The first person to enter a house can decide your yearly fortune.

First-footing was once familiar to everyone in Scotland, a large part of the north of England, and some parts of the south. At the stroke of midnight on New Year's Eve, as everyone was standing around the fire, tot in hand, a knock would come at the door. The door would be opened in silence and a red-haired man would enter. In one outstretched hand he would be holding a small branch and in the other a piece of mistletoe.

The stranger would then walk to the fire, put his branch into the flames and place his mistletoe on the mantelpiece. Finally, he would wish the family a happy New Year and in return be given wine or whisky and a piece of cake. A fairly clear-cut custom, one would think.

Yet the first-footing custom was fantastically complex. The first person over the threshold fixed the fortunes of the household for the year to come, and some personages were held very unlucky - for example, all women.

Families would often rig the sequence of events rather than let a woman poison the fortunes of the whole house. Fair hair or dark hair on the first-footer was also unlucky. In Northumberland, and also on the Isle of Man, flat-footers were *persona non grata*; they should have insteps sufficiently arched so that 'water runs underneath'.

The Scottish were sensitive to a bewilderingly large number of personal peculiarities in their first-footers being wary of those:

who were lame, blind in one eye, had splayed feet, whose eyebrows met in the middle, or were suspected of having the Evil Eye. They were not to be immoral but yet not sanctimonious, nor mean, nor were they to be carrying a knife or anything sharp.

The worst possible first-footer would seem to have been a decrepit old woman uttering a curse, or a one-eyed immoral crone with bushy black eyebrows which met in the middle, who stood on the doorstep with her flat feet at ninety degrees to each other, and waving a knife.

Were one to suffer the misfortune of being first-footed by one of those undesirables, certain prompt action could avert the bad luck. You could sprinkle salt on the fire or speak to the undesirable before it spoke to you, make the sign of the cross or throw the burning embers up the chimney.

Once he or she had left, you could still save yourself by putting a red ember into a bowl of water; or you could provide comprehensive household in-

surance by tying a cross of rowan twigs with red thread and mounting it above the doorway through which the first-footer must pass.

WE WERE first-footed for the first time last New Year's Eve. My wife was asleep in bed, and I was celebrating the New Year in the bath with a can of light ale. Suddenly the hounds began to bay. I thought it was probably revellers on the way home from the pub. Let slip the hounds, a few superficial lacerations, and that would be the end of that.

But then there was a burst of song, a banging on the door, and a thin alien voice calling through the letterbox: 'Lut me een, um a fairst-fooooter.' I was baffled. My wife, cooler at these moments, explained, 'Let him in, he's a first-footer.'

I padded down the stairs in my dressing-gown and let him in. With great ceremony he threw his arms out wide and strode off towards the drawingroom, holding a tiny piece of coke in one hand and a 10-pence piece in the other. He was small and visibly Scottish, kilt and all. A sad expression came over his face when he saw we had no blazing fire; just a radiator. 'Where shall a poot eat?' he said, offering me the lump of coke and the 10 pence. I pocketed the coin and put the bit of coke on the mantelpiece.

We were left facing each other, neither speaking, yet both having the feeling that it was not all over. He seemed a little flushed and was standing at a slight angle.

Then my wife came in. 'You will want your glass of whisky,' she said to him. So that was it! I went through to the larder and rummaged for a bottle of whisky. None. I tried the kid's collections of miniature bottles, the last resort of the house-bound dipsomaniac. I found a tiny bottle, half empty.

Unfortunately, on my way back through the drawingroom I left the door open and the hounds rushed past me like a streak of Summer lightning and stuck their long ice-cold Afghan noses up the kilt of the first-footer in the traditional Afghan gesture of welcome.

The last thing we saw of our first-footer was his lean figure legging it down the gravel, miniature bottle of whisky held aloft, kilt a-swirl. Mind you, ours was the fourteenth house he'd first-footed since midnight.

The Grip of Iron

Entertain your friends with Frank Muir's panto-substitute.

It would have been fitting at this point to have included the text and music of a pantomime which I had written and which, dear readers, could then have performed over the Christmas period. Two things militated against it: I have never written a panto, and even if I had it would have been as long as this book. But several years ago I wrote a kind of pantomime-substitute for my village dramatic society, which I now append.

I wrote them a little melodrama which could be simply staged, with three fat parts and one small part (every dramatic society has a keen young beginner).

On one occasion I played the part of Silas myself, a thoroughly enjoyable experience except for one small technical detail, which I pass on for the benefit of others attempting the role: do make sure that after you have stuffed the cushion up your back to simulate Silas's hump it is firmly anchored with sticky tape or something. Some of Silas's fearfulness tends to evaporate if, like me, you fail to fix the hump and it gently descends during your last, big scene to come to rest in the seat of your trousers.

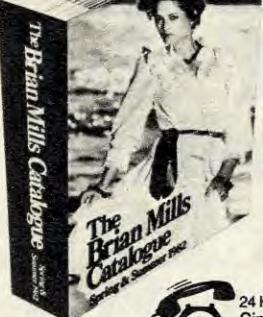
The scene is a room in the middle of the last century. There are two doors at the back and a sort of counter on the extreme right. For TV Times Magazine readers who plan to perform the play in their own home, Frank Muir suggests continued overpage





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Muir's Panto

NEWSBOY:

Somebody did catch a glimpse of him once. Dressed all in black he was, and sort of stooping. They call him The Grip of Iron because of his strangling, see? Well, I better be off now or he might get me next. Ta-ta!

(Exit **NEWSBOY**, whistling.)

LUCY:

Another murder and I'm all alone in the house. If only my guardian would return. I'm frightened. What was that? No, it was nothing. I'll go up to my attic and finish my crust of bread.

(Exits, right. There is a moment's pause, then a thumping is heard. The door, left, is kicked open and through it comes **SILAS DOOM**, **LUCY**'s guardian.

SILAS has straggly, long grey hair, a hump and a very heavy limp. He is dressed all in black and carries a body on his shoulder. For those actors suffering from an excess of turkey and Christmas pudding, Frank Muir recommends a rag-and-paper stuffed dummy. He glances swiftly round and cackles. **SILAS** limps across the room with his burden and lowers the 'body' on to the counter arrangement projecting from the wings, right. He turns towards the audience and cackles again.)

SILAS (laughs):

The Grip of Iron strikes again! (Laughs again.) Nobody knows that I, Silas Doom, am the mysterious strangler. Nobody knows. Except you! (Laughs. He turns back to the body.) Another victim for the furnace. Into the fire goes the body and out comes pure white bones. Bones that I carve and whittle down to make my little chess men. (Laughs.) My beautiful chess men. (To audience) My chess pieces are the finest in the world, renowned for their exquisite craftsmanship, but little do the fine ladies and gentlemen know as they shift the pieces upon the chess

continued on page 46



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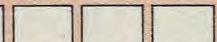
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Muir's Panto

continued from page 44

board that the chess men were once—women!

He turns back to the 'body', parts his hands about a foot and measures off one leg as though with a foot rule.

SILAS:

A good specimen. I'll get two kings and a pawn from the shin bone, a castle and two bishops from the thigh bone. A good night's work indeed! (Laughs.)

(He pulls the lever at the side of the counter, a flickering red light shines on his face and the 'body' is whisked off the counter, whipped away by someone out of sight. A job, perhaps, for the Newsboy who by now will have realised he's been conned into a part that is worth only a few lines.)

SILAS recoils from the heat of the furnace, shielding his face with his raised arm. When the 'body' is out of sight, he returns the lever back to its first position and the spotlight is switched off.)

SILAS (to audience):

Don't be afraid. What are we all but pawns in the game of life? Only I can make you a bishop . . .

or a king. (Laughs.) But to work. I must attend to my ward Lucy. She has become too inquisitive. I must (laughs) polish her off.

(He calls towards door, right.) Lucy! Come down a moment.

(Enter LUCY from door, right. She cowers when she sees her guardian.)

LUCY:

Oh please, sir. Please spare me another crust of stale bread. I am so hungry and I just gave my last piece to the sparrows.

SILAS:

Of course you shall have more bread, my dear.

LUCY:

Oh thank you, sir.

(She comes downstage and looks over the heads of the audience. During her next speech SILAS goes into a crouch, extending his hands into claws and with an evil expression creeps up on the girl to strangle her.)

LUCY:

Oh sir, as I was feeding the sparrows from my attic window, I saw the most horrible sight. There was one little sparrow there who was so pathetic and sad that I threw him my last piece of crust. Then as he pecked away, all unsuspecting, a great evil black cat crept up behind him, ready to pounce. Look out,

little sparrow' I cried through the attic window. 'Look behind you! Danger!' But the little sparrow didn't hear me. 'Look out, little sparrow!' I cried. 'Those claws!' But closer still crept the cat until . . .

(There is a loud knocking on the door.

SILAS springs back and assumes a normal look as LUCY turns.)

LUCY:

Oh, there's someone at the door. I'll answer it.

(She goes upstage to door, left.)

SILAS (to audience):

Cheated of my prey this time. Next time I'll make sure.

(LUCY opens the door and an elegant young gentleman enters.)

SIR TOBY FELTHAM

Is this the residence of Mr Silas Doom? I wish to purchase a chess set.

LUCY:

Pray come in sir.

SILAS (to audience):

He is a well-proportioned young man. I think I will add him to my collection. (Laughs.) (To SIR TOBY) Your humble servant, sir. Lucy my dear, will you go into the storeroom and fetch the best chess men you may find there? Hurry, child.

(Exit LUCY, right.)

SILAS (to SIR TOBY):

You are a connoisseur of the game, m'lord?

SIR TOBY:

My name is Sir Toby Feltham, and I have heard talk in the coffee houses of the excellence of your chess men.

(He strolls elegantly across the stage, looking around him with interest.)

SIR TOBY:

These are strange quarters for an artist. The light is surely hardly good enough for fine carving.

SILAS:

I am a poor man, m'lord.

SIR TOBY (noticing counter on right of stage):

Hello, what's this?

continued on page 49



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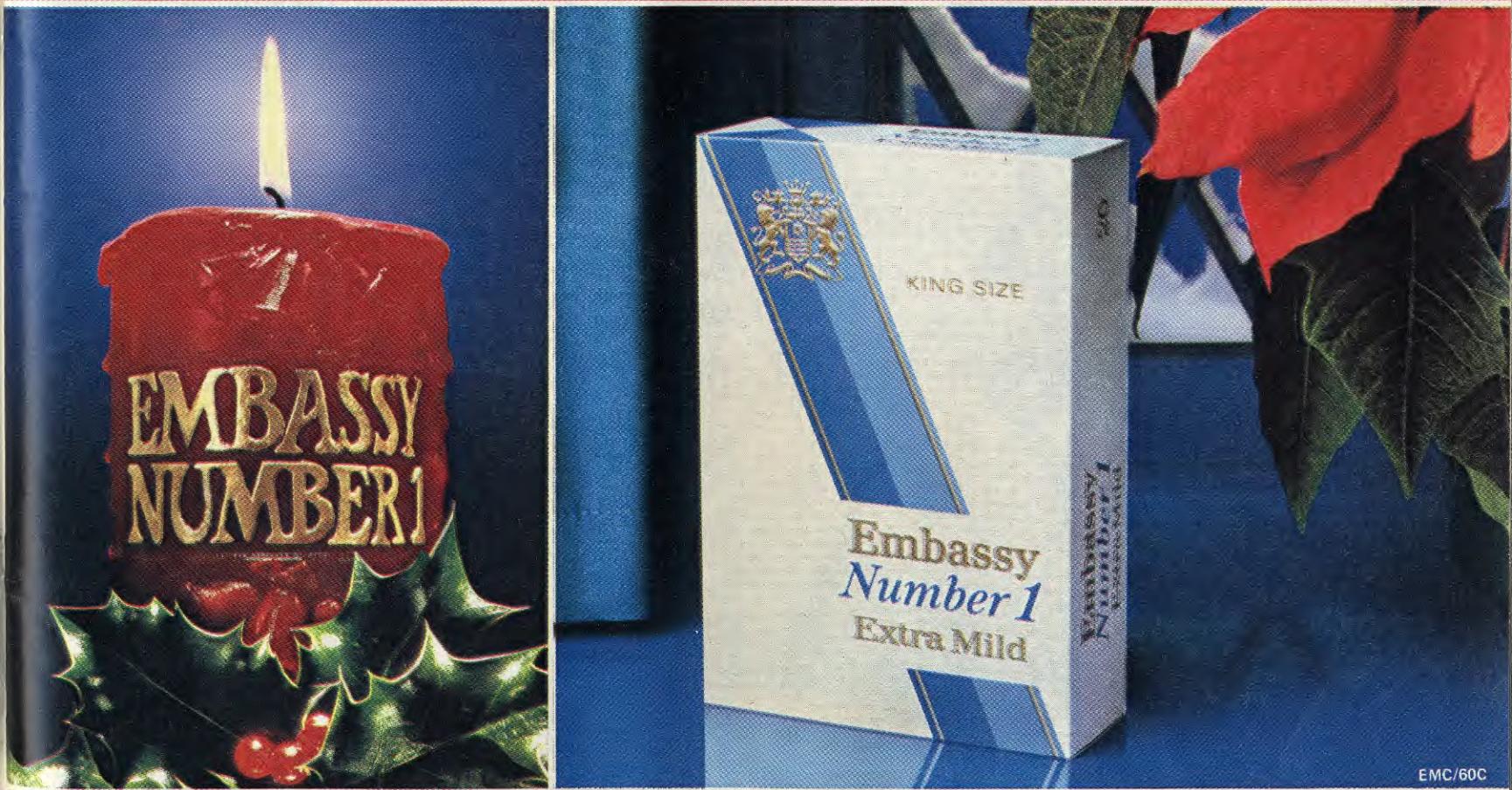
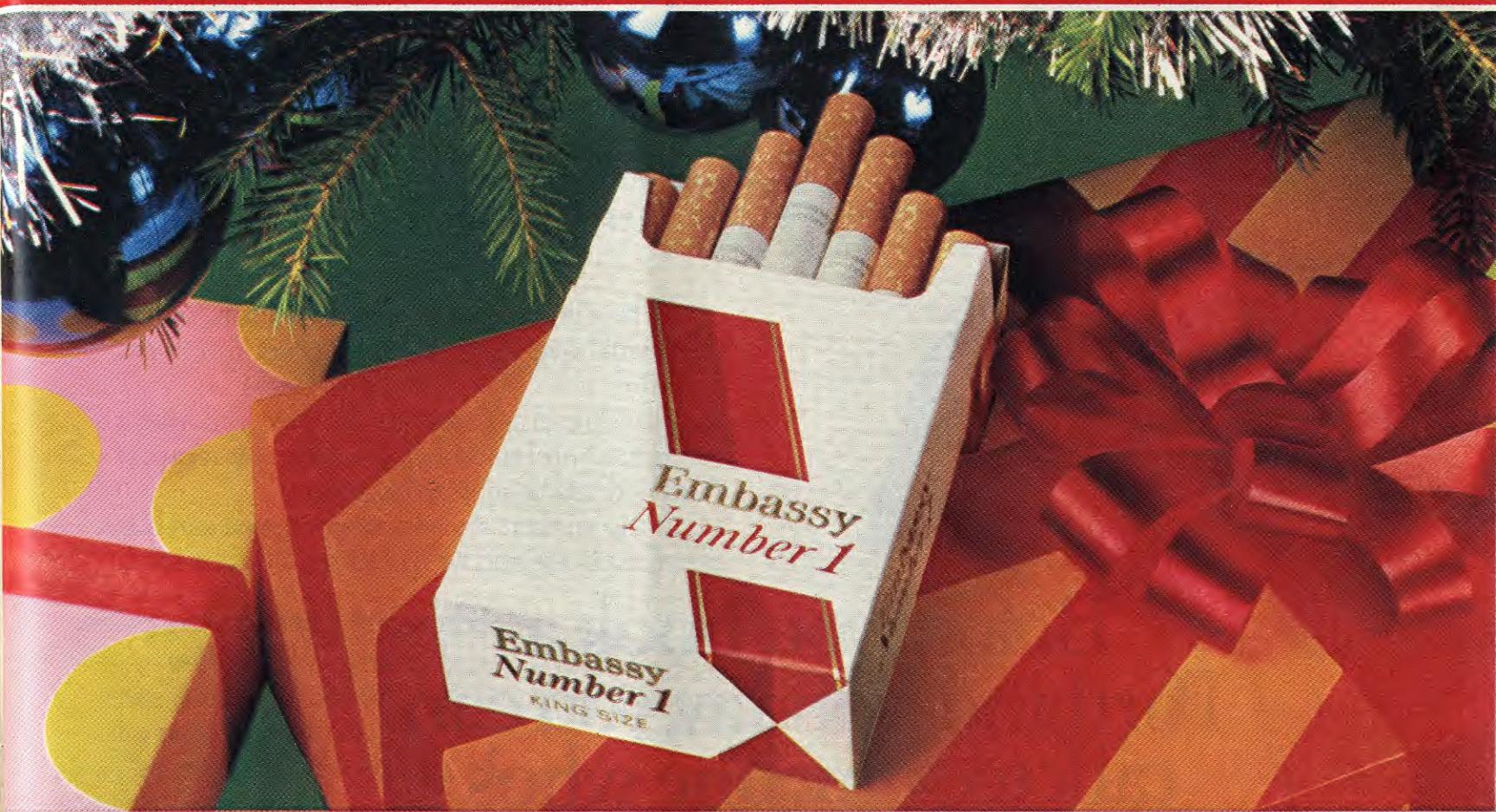
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Muir's Panto

(The door, right, opens and SILAS stands there with a box in his hands.)

SILAS:

Your chess men, sir.

(SIR TOBY drops LUCY's arm.)

SIR TOBY:

Deliver them to my lodgings this evening—14 Berkeley Square. (Goes to door, left.)

Bring them yourself, Mr Doom, and we shall discuss a price. Ibid you good day. (Exit SIR TOBY.)

SILAS:

Curses! (Aside to audience) I like this not, I smell mischief. I must polish off this interfering young jackanapes, now! (To LUCY) I think I shall follow him and strike while the iron is hot. Go you to the attic and stay there and don't come down to this room for the next hour.

LUCY:

Yes, guardian.

(SILAS goes off rapidly, door left. LUCY stands rather fearfully centre stage for a moment and then the door opens and SIR TOBY flits back into the room.)

SIR TOBY:

Quick, there is not a moment to lose. You are in great danger!

LUCY:

I don't understand. My guardian has gone to look for you.

SIR TOBY:

Yes, he's looking for me all right!

LUCY:

What are you saying?

SIR TOBY:

Your guardian is the man they know as 'The Grip of Iron'.

(LUCY totters and is about to faint. SIR TOBY catches her and holds her.)

SIR TOBY:

Don't worry, Lucy. I am here to protect you.

LUCY:

My guardian—the strangler!

SIR TOBY:

Yes, and you are next on the list.

LUCY:

Me! But why me?

continued on page 53

continued from page 46

SILAS: Does he suspect?

SIR TOBY (looking at counter arrangement):

Iron doors, a lever. What is this, an engine? A mechanical device?

SILAS (to audience):

Curiosity shall be his undoing. (He creeps up on SIR TOBY, his fingers formed into claws.)

SIR TOBY (examining machinery):

'Pon my word, you artist fellows work with strange equipment nowadays. What is this stain upon the board here? It looks like dark red paint. Could it be, I wonder . . . ?

(The door starts to open as LUCY enters. SILAS hears it and pretends he is showing SIR TOBY the furnace.)

SILAS:

It is the furnace I use for hardening the enamel paint for my figures. Ah, you have brought the chess men, my dear.

(LUCY hands him the box.)

LUCY:

Here, guardian.

(SIR TOBY takes one look at the box full of figures.)

SIR TOBY:

Have you nothing better?

SILAS:

I have indeed, sir. I have just completed the finest set I have ever carved. Each piece pure bone. (Laughs.) I pray you wait here. I will fetch it myself. (Exit.)

SIR TOBY: So you are Mr Doom's ward? (To audience) How beautiful she is! Little does she know how often I have watched her feeding the birds from her attic window.

LUCY:

Yes, sir. I keep house for him. (Aside to audience) I feel so strange. I go hot and cold. I may faint. Is it indigestion? Or am I falling in love?

SIR TOBY:

What a pleasant Summer's day it has been, to be sure! (Aside) What am I talking about, it's pouring with rain!

LUCY:

It was sunny last Sunday, too. (Aside) What am I saying, it's Wednesday today!

BOTH TOGETHER:

TOBY: What I really meant to say—

LUCY:

I was really thinking about—

(SIR TOBY takes LUCY's arm.)

SIR TOBY:

Lucy, there is something you must know—



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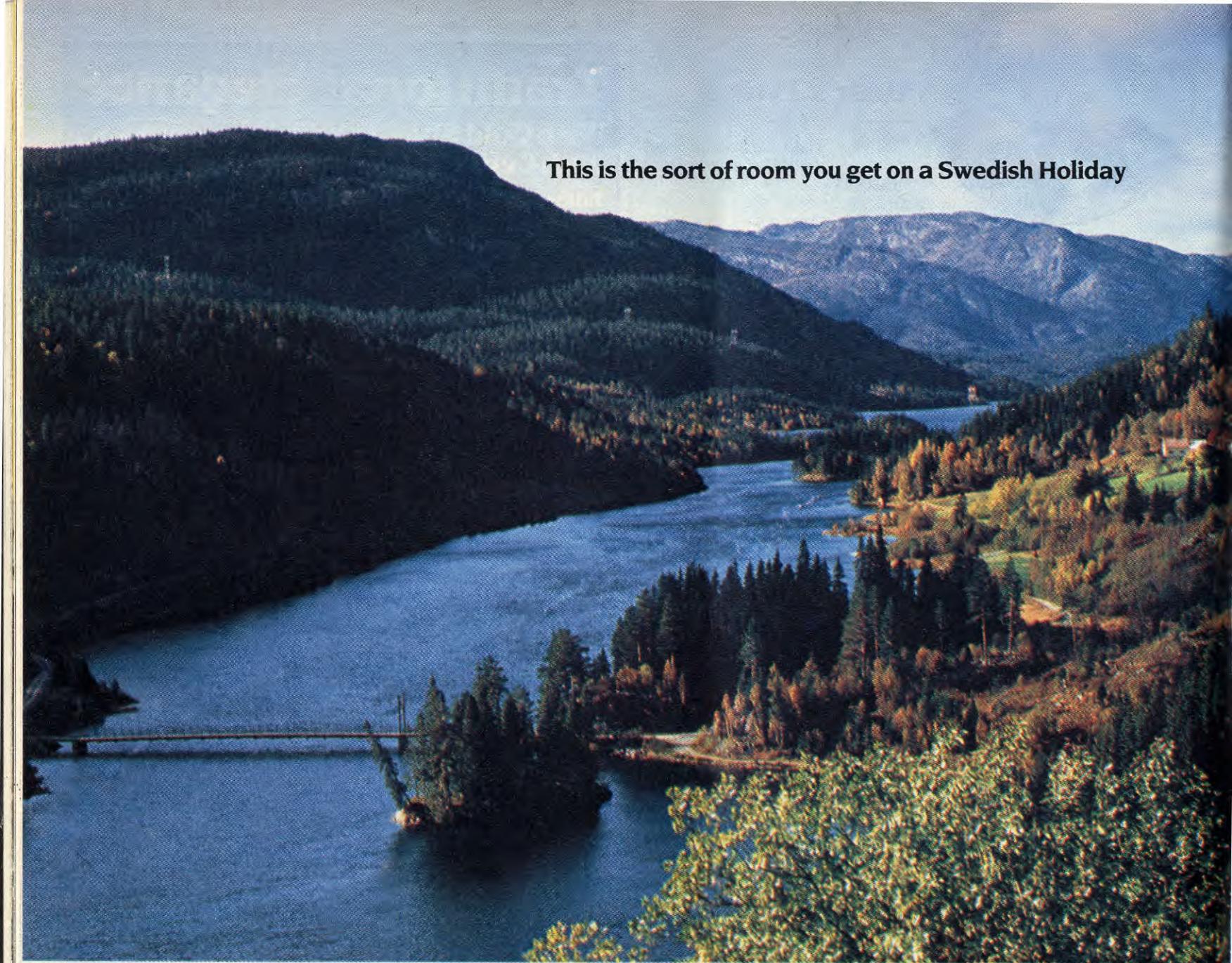
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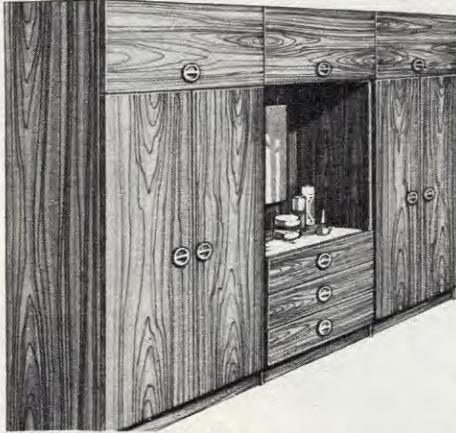
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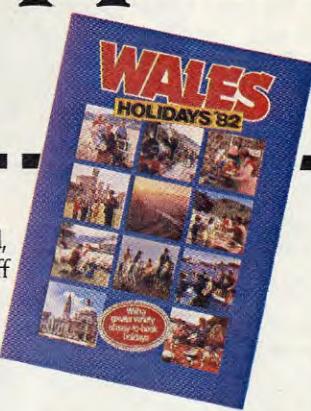
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Petula's sound of music

THE TILLS are alive with *The Sound of Music* at the box office of London's Apollo Theatre. And part of the reason they are tinkling so gloriously is the new zest given to the starring role by Petula Clark, who appears on *Starburst* this week.

The musical – which as a film helped Julie Andrews to near-immortality – had not been put on stage for some 20 years until this August. And when £750,000 was needed to launch the new show, no one seemed to mind. And no wonder – it took £1 million at the box office before the theatre doors had even opened.

Petula must have been one of the few people never to have seen either of the previous stage versions or the film of *The Sound of Music* – and then she was approached to take on the star role.

Her daughters Barbara, 18, and Kate, 17, encouraged her. So she watched a video of the film. Impresario Ross Taylor guaranteed her that some of the original goo would go out of the show. So... she took up the challenge.

'We tried to make it less syrupy,' she says. 'And although people said



ERNST HAAS

There's plenty for Petula Clark and her young co-stars to make a song and dance about with the new stage version of *The Sound of Music*, a resounding box-office success even before the show had opened!

I was crazy to take such a risk, I went ahead and did it.

'But I like risks. I enjoy them. After all, when you are well known everything you do is a risk because you are more open to being judged.'

Petula plays Maria, and the original real-life Maria, 75-year-old Baroness Von Trapp (right), who helped the Von Trapp children escape from the Nazis, was in the first night audience. Earlier she had told Petula: 'Don't be a goody-

goody. Please play me as a tomboy.'

After the show, with tears in her eyes, the Baroness said: 'This is how I always wanted to see *The Sound of Music* and I feel now I truly have.'

Petula has been performing since she was six and made her first radio broadcast at nine. None of her children, she says, is interested in following in their famous mother's footsteps – 'and I can't pretend I'm not glad.'

KEN ROCHE



Robots on the march

WHAT WILL 1982 bring? 'The robots will gradually come to the forefront of life,' says Chris Gittings, tongue firmly in cheek.

Gittings collects robots, and will trace the history of the mechanical marvels from 1945 in a special edition of *Razzmatazz* on New Year's Day.

Robots were originally made in tin, but a lot of models are now of moulded plastic, and some might give housewives

ideas because Gittings will be showing one that can brush the floor. Others can do all manner of things: one robot even has a video machine in its stomach.

Says Gittings: 'Robots are so fascinating. I like them because they mimic humans.' As a bonus in the programme a musical group called Shock do a number where they become robots. And they're definitely human.

Another popular robot – Metal Mickey – is just a child at heart. At least that's the way it seems when the question is pondered: will he get a visit from Father Christmas? That's the theme of *Metal Mickey Christmas Special* on

When Clare got that sinking feeling



ROUND-THE-WORLD yachtswoman Clare Francis doesn't panic easily.

But she did when producer Stephen Leahy telephoned her... to invite her to present the trophies for *The Krypton Factor Celebrity Special* on Tuesday 22 December.

Clare, winner of the celebrity round last year, thought she was going to be asked to compete again!

After six hours on the assault course, Clare said: 'I'd rather sail round the world again than tackle another *Krypton Factor*.'

This year, though, it's Dame Naomi James who gets put through her celebrity paces with rugby union star Andy Ripley, canoe slalom champion Richard Fox and seven-times world cycling champion Beryl Burton.

There's another *Krypton* special on Wednesday 30 December, when winners of the last British series challenge the winners of the US *Krypton Factor*.

DAVE LANNING



Space age looks of a group called Shock.

Boxing Day. But one thing is for sure - with MM around there'll be chaos at the Wilberforce household during the festive season.



A whale that talks

DOCTOR DOLITTLE talked to the animals, but that was just film fiction. Television producer Robin Brown has talked to a killer whale which answered back, and that's a fact.

The whale, a 16ft long female, was christened Gudrun after the Icelandic trawler that landed her as she tried to tear open the net to get at the fish.

'From then on it was five-star treatment all the way,' says Brown. 'She was flown to her new home in Holland by chartered jet - we had to take out all the seats to fit her in - and she costs a fortune to keep.'

On New Year's Day in most ITV regions *The Talking Whale* tells the fascinating tale of how Brown, Dr Willem Dudock van Heel and a team at Delft University developed a language to teach to the whale.

'At the dolphinarium at Herderwijk, Gudrun's new home, we spent four months, night and day, working in teams to record the underwater blowhole whistling sounds she makes,' says Brown. 'We had two miles of tape recordings and then set about devising a language for her.'

'Of course we had to be very careful. If we wanted to create an electronic whistling sound to mean "bring" or "take" it would have been disastrous if we had inadvertently used a sound that to her meant "kill". Someone might have lost an arm or a leg.'

Within three months she had learned to bring or take either of two floats that were placed in the water.

'While doing experiments with one float she simply told us to take it away and push off,' says Brown. 'It really was quite uncanny.'

But something even more remarkable occurred. All the sounds had been made underwater, as they would in the ocean. Then one day she surfaced and made the whistling sounds above water.

'She obviously became frustrated that it took us so long to reply to her,' says Brown. 'Somehow she had realised that for humans it was natural to communicate in the air rather than underwater and decided to help us.'

For scientists the experiments are a major breakthrough. Monkeys have been taught to use deaf and dumb sign language and communicate in that way, but no animal has ever been taught to speak before. The research team in Holland is quite satisfied that Gudrun's delicate whistling sounds are a form of speech that scientists can acknowledge and accept as such.

But according to Robin Brown, an authority on dolphins who has published several books on natural history themes, the results of the experiments could have more than mere academic value - they could help solve the world food shortage.

'If we could eventually say to a whale, "Go and find a few of your friends and round up a big shoal of herring for us," we could supply the whole world's protein requirements.'

Young theatre

ONCE IN A while Adrian Mitchell, poet, writer and playwright, becomes a writers' teacher. He gives tutorial demonstrations to pupils on how to put together poems and lyrics. But he also writes his own material, and an example of it is the *Theatre Box* play *You Must Believe All This*, the last of the six single plays in the series specially designed for eight- to 12-year-olds.

This musical play is based on *Holiday Romance*, a little-known story by Charles Dickens, adapted by Adrian Mitchell. Set in Victorian London, it is a

mixture of fantasy and reality. Four children decide to try to educate adults on how they should treat children, and you can see the outcome on Thursday 24 December.

Bewitching children

WHAT ARE those notoriously evil Witches of Pendle doing on Blackpool's North Pier on an August Bank Holiday? There're out to ruin the annual outing of their arch-enemies the Pendle Police Force, of course. That's the story being presented by the Children's Music Theatre in *Witches* on Wednesday 30 December.



Bruce and his star guests: Marti Webb (left) Harry H Corbett, Lionel Blair and Faith Brown.

Surprises all the way

HOW WOULD you react if asked at a moment's notice to stand in for a famous star in a major television show? Two members of the audience with not a minute of acting experience between them get the chance during Bruce Forsyth's spectacular show *Nice to See You!* on Monday 21 December.

Of course, audience participation is the Forsyth forte and he's adept at coaxing the best out of volunteers. But Forsyth himself doubled up at the spontaneous reaction of his surprise guests in this novel section of the show.

The script called for a fantasy plot, starting with Forsyth apologising for doing the show from his own flat. But that idea nearly became fact, because an industrial dispute at the studios played havoc

continued on page 59

continued from page 57
with the schedule.

'We had planned four days' rehearsal,' says producer Keith Beckett, 'but with Bruce due to fly out to America we were left with one day to record the whole thing. We did it as a live show and the spontaneity made the production zip along. Viewers can look forward to a few more surprises.'

Forsyth's flat in the programme is certainly a fantasy. There's a 30-piece orchestra nestling alongside the kitchen. The chauffeur, the cook, the butler - even the gardener - are all girls. His guests include Lionel Blair and Harry H Corbett, and many more, in the shape of Faith Brown. What they get up to is another surprise.

But it's no surprise that an hour of glamour and laughs is guaranteed.



Russ falls for his boy's bike

WITH FOUR children aged between eight months and 15 years, it's a Christmas Madhouse every year at comedian Russ Abbot's home in Chester.

Boxing Day's *Russ Abbot's Christmas Madhouse* has whacky Russ and his usual team hilariously deflating established traditions such as Father Christmas, Santa's Grotto and carol-singing.

But Russ isn't anxious to repeat a Madhouse-type experience of his own from last Christmas.

'I bought my eldest boy Gary a trials bike and naturally took it out into the fields to show him how to ride it,' says Russ.

'I was sitting behind him pointing out the throttle and clutch when he banged it into gear, opened it up and shot away.'

'I went up in the air and landed with a splat.'



Eric and Ernie's language problem

THIS WEEK Morecambe and Wise star in the Christmas show which has become as traditional as the festive turkey, and now it's Susannah York's turn to dust down her dancing shoes to do a song-and-dance number with the boys.

To the audience, Eric and Ernie are the perfect partnership, but away from the cameras they not only live very separate lives but they have totally opposite ideas when it comes to their aims and ambitions.

When they are not working on a new TV series they rarely see each other, though they may talk on the telephone to discuss a new business deal or meet up at a Variety Club lunch. But what some would see as a simple determination not to live in each other's pockets has really turned into two distinctly separate lives with two very different points of view about their careers.

'When I die,' says Ernie, 'my epitaph will probably be, "He was still on his way to Hollywood."'

Undoubtedly, the one regret in their lives has been their inability to cross the Atlantic with anything like the success they have achieved in Britain. Ernie was once the mystery guest in a version of *What's My Line* shown in the Caribbean. He beat the team - who thought he was a vicar. 'I think I'd rather have lost,' he says wistfully.

Ernie deeply regrets that they haven't cracked the American market. But Eric says he doesn't care about

going to America, anyway, although he and Ernie did have a season with Ed Sullivan in the early Sixties.

One of the troubles has been simply that of language - the Americans have always wanted them to say 'sidewalk' instead of pavement and 'elevator' instead of lift. Eric won't have any of it, but Ernie would be more accommodating. He would still like to be a big-time Hollywood star. 'It's what dreams are made of,' he says.

Eric can't understand him. 'We've made that dream. The dream came true. It's here. What you're going for is the meringue on the pie.'

But Ernie still dreams of Hollywood stardom. 'I'm still on my way,' he insists. 'I always imagined I'd be another Mickey Rooney.'

'Another Mickey Rooney? What - you!' says Eric. 'You became Ernie Wise. Isn't that enough?'

They argue good-humouredly - they really are well-matched opposites.

Eric says: 'I used to spend nearly all my time working and only occasionally go fishing. Now that situation is reversed. And when I go fishing I don't think about showbusiness at all.'

Ernie, of course, is different. If he really is serious about getting to Hollywood, then he's already halfway there - with a new home in Florida that he and his wife Doreen have bought.

'It's my pride and joy,' he says, 'and I stay there as often as I can.'

The lure of magic

EVER SINCE a magician baffled Egyptian nobles around 1700BC by changing a wax model of a crocodile into a live creature, magicians have been performing magic with animals. Elephants, snakes, lions and tigers have all appeared or disappeared in a mysterious puff of smoke. But not until now has anyone actually put his magic face to face with a shark.

American illusionist Doug Henning (below), who has frequently emulated Houdini's water torture escapes, starts the first day of the New Year with some magical surprises in *Doug Henning's World of Magic*. How about, for example, his illusion with a shark? Henning performs his magic underwater with the daunting company of a live shark, but lives to continue his act on stage. By Henning's standards, the wizardry of the Nile, good as it was, now just seems old hat.

Henning was also the first to sidestep the

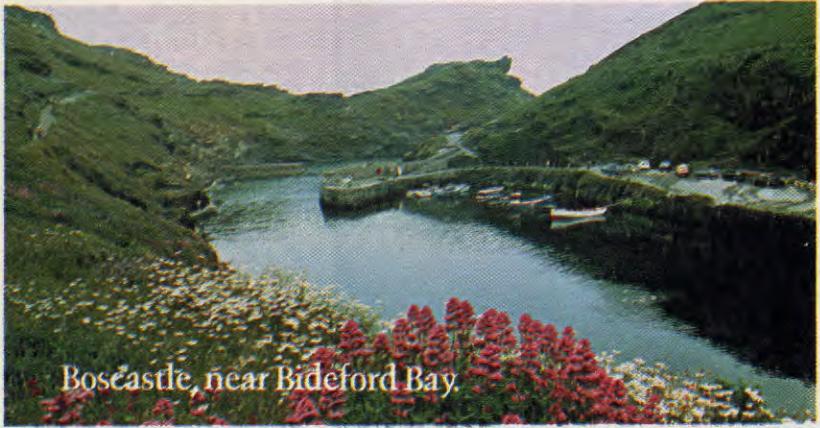


traditional image of a conjurer in top hat and cloak. On his stage debut in the New York musical *The Magic Show*, he wore jeans and a T-shirt and, complete with Mexican-style moustache, started a trendy new style of magician.

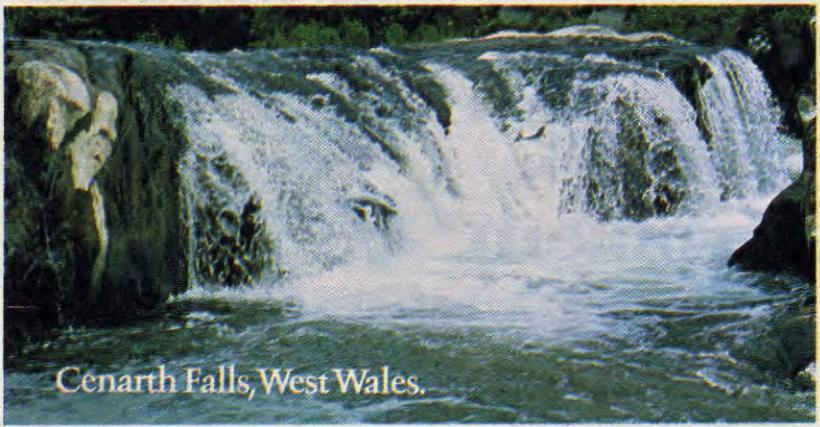
In his new spectacular, recorded at the Las Vegas Hilton hotel, Henning materialises in a lift, sets himself up as bait in a mousetrap illusion and walks through a plate-glass mirror. He revives two favourite illusions already seen in ITV specials: levitation

continued on page 62

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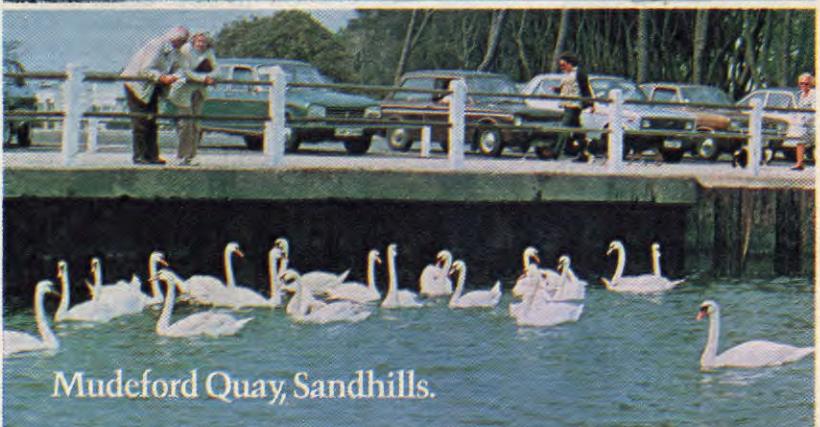
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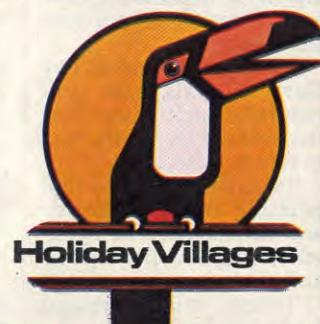
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on INSIDE television INSIDE tele

Tiger magic

continued from page 59
tion amid water fountains and 'Things that go Bump in the Night', which involves a 500lb Siberian tiger. He also saws in half two girl singers.

And in case you think Britain has no place in magic 'firsts', the sawing illusion was invented by a Briton — P T Selbit (Percy Thomas Tibbles) in 1920.

ALAN KENNAUGH



Soul searching on high

THERE IS A WISE showbusiness saying: Never act with animals or Barbara Woodhouse. You're certain to be upstaged. David Soul tried it and he ended up on the roof . . .

The occasion is *Barbara Woodhouse Goes to Beverly Hills*, to be shown on Wednesday 30 December and billed by Yorkshire Television as 'walkies in the land of the talkies'. In Hollywood, the indomitable Mrs Woodhouse meets Tippi Hedren's lions, Stefanie Powers' parrot and Zsa Zsa Gabor's dog (who can't seem to get the hang of such commands as 'Zit!' and 'Ztand!').

She shows Britt Ekland how to have complete mastery over a brace of hounds, and talks horses with that grand old expatriate Wilfrid Hyde White. She visits a dogs' dentist and a pets' astrologer. And everywhere she goes the stars and the animals snap smartly to attention on the spot in awe of her tweedy presence.

David Soul and his dog Dublin were both anxious to please. At his home in the Bel Air hills above Hollywood he laid on a massive breakfast of pastries and fruit juice for the whole film crew before heading out into the garden to perform for Mrs Woodhouse. Like a couple of puppies, he and Dublin ran round and round the garden and the fish pond in a tireless display of tricks and training. Mrs Woodhouse was pleased with them, and said so.

Encouraged, Soul showed off their party piece, throwing a tennis ball over the roof of his house while Dublin raced through the open doors, out the other side, fetched the ball and returned the same way. All went well until the ball got stuck on the roof. Dublin looked forlorn. Mrs Woodhouse looked stern. And a well-trained David Soul went clambering across the tiles to search for it as the cameras rolled . . .

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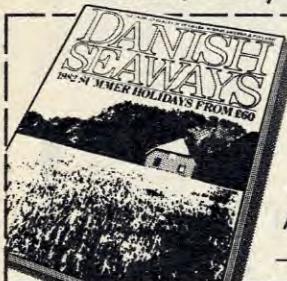
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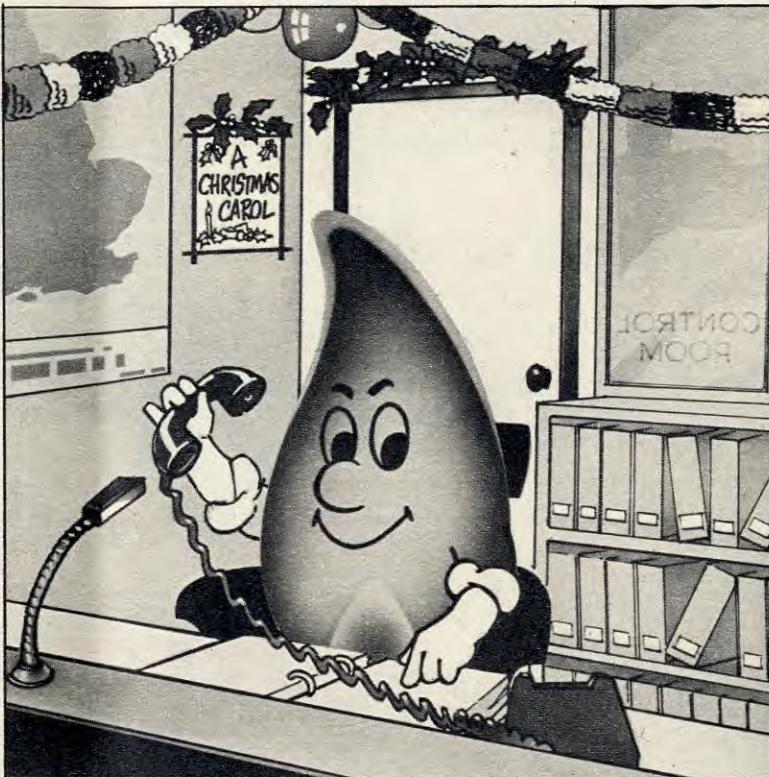
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BRITISH GAS



Your two-page guide to Christmas and New Year films starts here... by DAVID QUINLAN.

SATURDAY 7.35

In Like Flint

If you like your thrillers crammed to overflowing with pretty girls, this spy spoof does its best to please.

Lee J Cobb, in a performance which includes a classic piece of drag, contributes a tinge of acting respect to the cocksure, cartoon-style charade.

1967

SUNDAY 3.30

Mozambique

Steve Cochran's last film, an adventure ranging from Portugal to South Africa. He's a pilot mixed up in smuggling and murder.

1965

SUNDAY 7.15

The Man Who Would Be King

A spectacular and unusual adventure set in India in the late 19th century, this is among the best and most enjoyable of John Huston's later films.

One couldn't ask for two actors more personable than Sean Connery and Michael Caine (although one wonders if the parts might have been better cast the other way round) as the adventurers who seek a fortune in wild Kafiristan.

1975

MONDAY 9.45 am

Beau Brummell

One of the most colourful and convincing slices of history that MGM ever made, its impact heightened by the superb performance of Peter Ustinov as the Prince of Wales.

1954

MONDAY 2.30

The Gift

A seasonal drama set in Brooklyn in the early Fifties. The central character, played by Gary Frank, is a young sailor, a member of a poor, working-class family. He comes home on leave for the Christmas holidays, to find his life changed.

He makes a desperate attempt to bridge the gap between himself and his father (Glenn Ford). TVM, 1979

MONDAY 9.15

Sweeney 2

Action, tough, rugged and plentiful, is the order of the day in this second film to stem from the famous ITV crime series.

John Thaw and Dennis Waterman make their farewell appearances as Regan and Carter, roles that now fit them like well-worn gloves. The extraneous four-letter words come in little clutches, as if the writers had suddenly realised that this is a film and they're allowed.

1978

TUESDAY 2.30

The Little Prince

A musical treatment of Antoine De Saint Exupery's fabulous fairy-tale about a little boy from outer space.

Director Stanley Donen plunges with both feet into a treacle well of sentiment and it requires all the efforts of Gene Wilder and Bob Fosse to pull him out. Fosse's snake, dressed entirely in black, hissing and bounding about, really steals the film.

1974

TUESDAY 11.0

The McMasters

Violent post-Civil War western with Jack Palance given his acting head as a bigoted rebel, and a very good performance from David Carradine as a Red Indian.

1970

WEDNESDAY 1.30

The Man in the Iron Mask

This new version of the classic Alexandre Dumas story is some-

what scrappy in its early stages. But stay with it, it much improves.

An impressive cast is headed by Richard Chamberlain. TVM, 1977

WEDNESDAY 10.30

Magic

Richard Attenborough's story of a ventriloquist taken over by his dummy, *Dead of Night*-style, aims to be a classic chiller.

Anthony Hopkins conjures cleverly and sweats mightily as the possessed entertainer, also sporting a splendid American accent.

But it's Ann-Margret, radiating warmth, who gives the best performance in the film.

Suspense, however, is a notably lacking ingredient.

1978

CHRISTMAS EVE

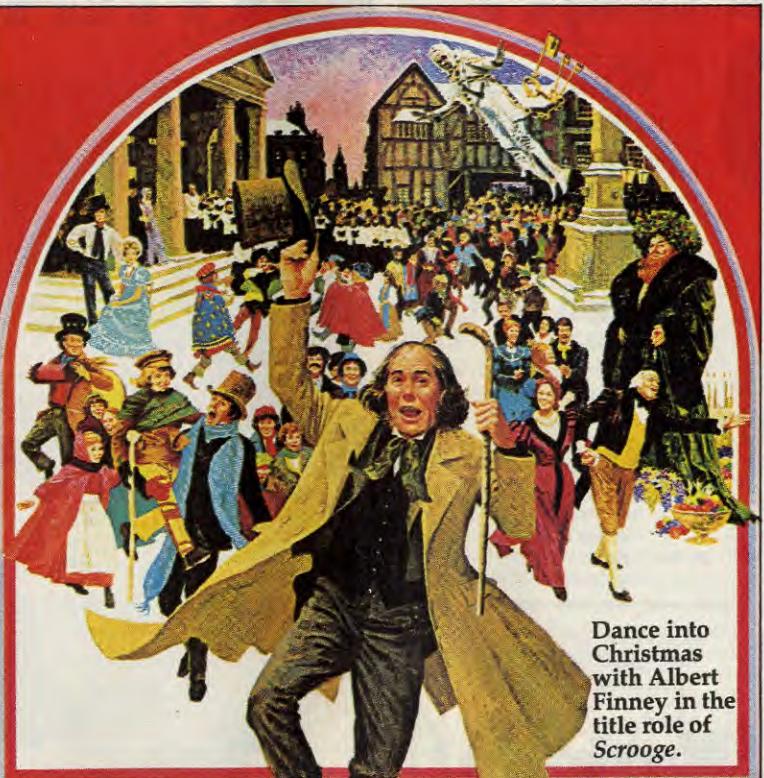
Christmas Lilies of the Field

11am A seasonal TV movie sequel to the cinema film *Lilies of the Field*, one of the big successes of 1963. Although Maria Schell receives top billing for her part as a sweet, if devious, German nun, the key part goes to Billy Dee Williams in the role which won a Best Actor Oscar for Sidney Poitier.

TVM, 1979

Jason and the Argonauts

2.30 The Super Dynamation man Ray Harryhausen is associate producer on this mythological romp, and that means special effects run riot.



Dance into Christmas with Albert Finney in the title role of *Scrooge*.

In *The Seventh Voyage of Sinbad*, Harryhausen produced a sword-fighting skeleton. Here, we have a whole army of them for Jason and his men to fight at the climax.

1963

Scrooge

9.0 A great victory over poor material is enjoyed by Albert Finney as Scrooge in this lively and lavish version of Dickens' famous *A Christmas Carol*.

Alec Guinness and Edith Evans enjoy themselves as, respectively, Jacob Marley and the Spirit of Christmas Past, but the music and lyrics are fairly forgettable.

It's left to Finney, whether scowling behind iced-up windows or jiggling for joy when converted by the Spirits, to bring this Christmas treat home in triumph.

CHRISTMAS DAY

The Three Lives of Thomasina

12.0 Scotland has always been prime territory for animal sob-stories and the Disney Studio wrings the tears from this one with practised ease.

The children, Karen Dotrice and Matthew Garber (the pair from *Mary Poppins*), have a natural appeal which puts them among the better grade of screen actors, while Susan Hampshire scores a big personal success as the 'witch' who tends sick animals.

1964

Dr No

3.15 First, fastest and best of the James Bond films.

This is the one, to refresh your memory, in which Bond meets the gorgeous Honey, is singed by a flame-thrower, tickled by a tarantula, dogged by bloodhounds, grilled by electric fencing, drugged by coffee, swamped by sea-water and nearly atomised.

1962

The Muppet Movie

5.50 Make way for the Muppet pets! Jim Henson and his personable puppet performers hit the big screen, with Kermit at his rightful place at the centre of things seeking his fame and fortune in Hollywood.

1978

Harry and Walter Go to New York

9.35 A super cast, James Caan, Elliott Gould, Diane Keaton, Michael Caine, Charles Durning, Lesley Ann Warren (of *Beulah Land* fame) and Burt Young, and a talented director Mark Rydell, are all along for the ride in this colourful comedy about two would-be bank robbers in and out of jail in 19th century America.

1976

Full details of the rest of the holiday's films are on page 69.



Full details of your second week of holiday films.

BOXING DAY

Paint Your Wagon

LEE MARVIN
CLINT EASTWOOD

2.20 The film that put Lee Marvin's gravel voice at the top of the charts, with the million-selling *Wandrin' Star*. The setting for this hard-shelled musical western is the California Gold Rush, rendered very pretty to look at by director Joshua Logan's picture-postcard approach to his study of history.

The story concerns a lady pioneer (Jean Seberg) who takes two husbands, but its quality scarcely matters, given that the husbands are played by Marvin and Eastwood, and that there's a supremely tuneful score. 1969

The Thirty Nine Steps

ROBERT POWELL

7.15 This exciting version of the famous thriller is closer to John Buchan's original novel than any other, even if the Hitchcock 1935 film remains the one they have to match.

Robert Powell again advanced his star career with his portrayal of Richard Hannay, and there's some lovely colour photography of the Scottish countryside.

The action set-pieces, if sometimes a little preposterous, are excitingly done by director Don Sharp, especially the climax on the face of Big Ben. There's also a nice supporting performance from John Mills. 1978

SUNDAY 12.30

Flash Gordon

The famous American comic-strip heroes seem to be all the rage just now, what with *Superman*, *Captain America* and the classic *Flash Gordon*. This film, however, is a feature-length cartoon version. TVM, 1981

SUNDAY 3.15

Mysterious Island

MICHAEL CRAIG

This action-filled adventure film, based on a book by Jules Verne, provides a field-day for the special

effects boys, headed by the ubiquitous Ray Harryhausen.

Here he provides a battery of giant beasts, birds, crabs and bees. Top composer Bernard Herrmann, one of Alfred Hitchcock's favourites for background music, weighs in with a characteristically full-blooded score. 1961

MONDAY 10.40am

When Comedy was King

CHARLIE CHAPLIN
THE KEYSTONE COPS

One of Robert Youngson's compilation comedy films, looking at the world of Hollywood silent comedy from 1914 to 1928.

Laurel and Hardy — their contribution includes most of the classic 'Christmas tree' short *Big Business* — Snub Pollard and Buster Keaton are likely to make you laugh the loudest. 1959

MONDAY 2.5

Caravans

ANTHONY QUINN

An unusual adventure story, set in the Middle East in 1948 and concerning an American emissary (Michael Sarrazin) sent to find a senator's daughter (Jennifer O'Neill). After unsuccessfully marrying a native army officer, she has joined a desert caravan.

Douglas Slocombe's photography and Mike Batt's distinctive music are the real stars of the film, which also features Anthony Quinn as a kind of Zorba the Sheik.

The size of the drama is not sufficient to make this a great film; and Michael Sarrazin's uncertain performance doesn't help. But it remains in many ways an exhilarating and fascinating experience. 1978

MONDAY 7.30

Close Encounters of the Third Kind

RICHARD DREYFUSS

One of the most successful of the really big-scale science-fiction films which have been a feature of cinema entertainment of the past few years.

For those who happen not to know, a Close Encounter of the Third Kind is defined as actual contact with the occupants of an Unidentified Flying Object.

Perhaps the story line doesn't quite do justice to the ambitious theme, but the film is outstanding for the spectacular effects of the concluding scenes. 1978

TUESDAY 2.30

A Christmas to Remember

JASON ROBARDS

This unusual film is set in the Depression years. Jason Robards

stars as a Minnesota farmer who is embittered by the death of his only son in World War One and blames God for his plight. Eva Marie Saint co-stars as the farmer's wife. Watch for Joanne Woodward who plays a cameo role. TVM, 1978

TUESDAY 7.0

Once Upon a Spy

TED DANSON

A lively mixture of science-fiction and spy thriller. Ted Danson stars as a technical genius-cum-secret agent, and Hollywood star Eleanor Parker is featured as the boss of his unusual organisation.

But perhaps horror-king Christopher Lee has the most colourful role as the villain of the piece, a reclusive tycoon who is crippled but gets around in a rocket-firing wheelchair. TVM, 1980

WEDNESDAY 2.30

The Magnificent Magical Magnet of Santa Mesa

MICHAEL BURNS

Hy Averback, who made a crop of cinema comedies — including *Where Were You When the Lights Went Out?* — directed this situation farce about a young scientist who invents an 'energy disc' and then has problems keeping it out of the clutches of the bad guys. TVM, 1977

NEW YEAR'S EVE

First Men in the Moon

EDWARD JUDD

2.20 A thoroughly entertaining H G Wells yarn about a Moon expedition in 1899, led by a professor who has invented a substance that defies gravity.

The exciting special effects, once again by Ray Harryhausen who creates Moon-people called the Selenites, complement a superb performance by Lionel Jeffries as the professor. 1964

Desperate Voyage

CHRISTOPHER PLUMMER
CHRISTINE BELFORD

9.0 A skilfully-made chiller with Plummer as a kind of human *Jaws*, a modern pirate happy to turn his hand to plunder, rape, murder and psychological torture. Very tough stuff for a TV movie, as you can see, but it has the advantage of a tense script by Alvin Sapsin and suspenseful direction from Michael O'Herlihy. TVM, 1980

NEW YEAR'S DAY

Digby — the Biggest Dog in the World

JIM DALE

9.55am Popular repeat of the film about the Old English sheepdog who grows to enormous size after drinking a super-growth chemical. 1973

Spartacus

KIRK DOUGLAS

12.50 The principle surprise about Stanley Kubrick's marvellous epic is that it



Margiana (Caroline Munro), Sinbad (John Phillip Law) and the Vizier (Douglas Wilmer) on the enchanted isle of Lemuria: New Year's Day.

won only four Oscars. They included awards for Peter Ustinov's clever and finally greatly moving performance as Batiatus. 1960

The Golden Voyage of Sinbad

JOHN PHILLIP LAW
CAROLINE MUNRO

6.0 Ray Harryhausen makes his last contribution to ITV's festive film season at the scene of his first triumph. For it was in *The Seventh Voyage of Sinbad*, 15 years earlier, that the wizard of Dynamation first opened his magic box of tricks to an eager public.

Here, Harryhausen's famous stop-motion techniques enable Sinbad to fight various weird opponents. 1973

TVMovies reviewed by
KENNETH THOMPSON

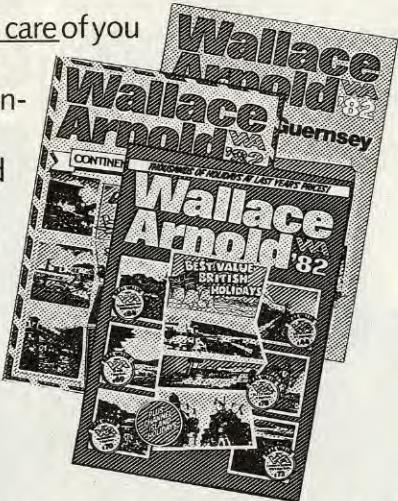
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Introduced by
DICKIE DAVIES at 12.15

12.20 ON THE BALL

Ian St John presents his insider's look at the football scene. Action, news, features and the big names at home and abroad.

REPORTER JIM ROSENTHAL PRODUCTION TEAM RICHARD WORTH, TONY MILLS

12.45 WORLD CUP SKI-ING

from Bad Kleinkirchheim, Austria. This venue celebrates its inclusion on the World Cup circuit with a double Women's Downhill. Will Switzerland's Doris De Agostini still be favourite for the Downhill Crown after her two runs? COMMENTATOR EMLYN JONES

and

ICE FIGURE SKATING

The World Professional Team Championship

from Capital Center, Landover, Maryland, US

It's the skating event of the year, typified by the fact that our two greatest skaters—John Curry and Robin Cousins—are competing against each other. Other star names: Tai Babilonia, Randy Gardner, Dorothy Hamill, Linda Fratianne and Toller Cranston.

COMMENTATOR CHRISTINE SLEEMAN

EDITOR TONY McCARTHY

1.15 ITN NEWS

1.20 THE ITV SIX

Brough Scott at Doncaster and John Oaksey at Towcester introduce the best races from both meetings.

Your card:

1.30 Doncaster — Daily Mirror Conditional Jockeys Champion-

ship (Novices' H'Cap Hurdle) (2m 150yd).

1.45 Towcester — Ladbrooke Betcha Novices' H'cap Hurdle (Qualifier) (2m).

2.0 Doncaster — David M Adams Developments Chase (2½m).

2.15 Towcester — State Express Young Steeplechasers' Qualifier (Novices) (2m 50yd).

2.30 Doncaster — Freebooter Novices' Chase (2m 150yd).

2.45 Towcester — Philip Cornes Novices' Hurdle (Qualifier) (2m 5 26yd).

RACE COMMENTATORS GRAHAM GOODE (DONCASTER), JOHN PENNEY (TOWCESTER); BETTING AND RESULTS JOHN TYRREL; DIRECTORS BURT BUDIN (DONCASTER), HECTOR STEWART (TOWCESTER)

3.0 ICE FIGURE SKATING

The World Professional Team Championship

A return to Capital Center, Landover, Maryland for further coverage of this superb yearly event.

3.45 HALF-TIME SOCCER NEWS AND REPORTS

4.0 WRESTLING

from Oldham

Catchweight: John Muscles England (Wolverhampton) v Pat Patton (Cannock).

Heavyweight: Tiger Dalibar Singh (The Punjab) v Brett Hart (Calgary).

Catchweight: Rollerball Rocco (Manchester) v Dynamite Kid (Alberta, Canada).

COMMENTATOR KENT WALTON
DIRECTOR ERIC HARRISON

4.50 RESULTS

Full sports round-up — including Classified Pools and late racing.

EDITORIAL ASSISTANT MARK JACKSON
ASSISTANT EDITOR ROBERT CHARLES
DEPUTY EDITOR RICHARD RUSSELL
EDITOR ANDREW FRANKLIN; EXECUTIVE PRODUCER STUART McCONACHIE
DIRECTOR PATRICIA MORDECAI

Times are subject to change
Compiled for Independent Television
by London Weekend Television

Ice skates through the ages

WHEN YOU WATCH John Curry or Robin Cousins in Ice Figure Skating this afternoon, you'll be witnessing the highest achievements of a sport with a 1200-year history. The earliest skaters slid across the ice on runners made from the bones of reindeer, cattle or sheep, and tied on with leather thongs (1). The first metal skates (2) had a wide travelling surface and were fastened to a wooden footplate. The whole clumsy object was then strapped over the shoe.

In 1830, the all-steel skate was developed and the wooden footplate eliminated, and in 1900, the saw-like teeth were added to the toe of the skate (3) so that skaters could get a better purchase. The kind of skates used by today's champions (4) cost more than £60, and the hand-made boots to which they are attached cost a further £150.



8.35 Sesame Street

9.35 Thunderbirds

THE CHAM CHAM

BY TONY BARWICK

Lady Penelope poses as a cabaret singer.
DIRECTOR ALAN PATILLO

10.30 Tiswas

SALLY JAMES
GORDON ASTLEY
FOGWELL FLAX
DEN HEGARTY
TERRY COATES
THE PHANTOM FLAN
FLINGER

Get together with the *Tiswas* team for more madcap fun — with pies, flans, pop, cartoons, quizzes and films. The *Tiswas Yearbook* should have been locked in The Cage and thoroughly flanned but instead it's on sale in newsagents now for only £1. Discover extracts of the Phantom Flan Flinger's secret diary, exclusive colour pictures of the stars, an authentic Phantom Flan Flinger mask and much, much more. In case of difficulty send a cheque/PO made payable to 'ITV Books' for £1.25 (inc. p & p) with your name and address to *Tiswas Yearbook*, PO Box 50, Market Harborough, Leics, LE16 9PP.

DIRECTOR BOB COUSINS
PRODUCER GLYN EDWARDS
ATV Network Production

12.15 World of Sport

See panel

5.5 Metal Mickey

METAL MICKEY
MERRY CHRISTMAS
MICKEY

BY COLIN BOSTOCK-SMITH

with MICHAEL STAINTON
GEORGINA MELVILLE
GARY SHAIL
ASHLEY KNIGHT
LUCINDA BATESON
LOLA YOUNG
and IRENE HANDL

The first of two Metal

Viewers in the Thames/LWT region who can receive alternative programmes from adjoining ITV areas will find transmissions alter as follows:

ATV 9.10 Clapperboard; 9.40 Chips; 11.0 Vegas.

SOUTHERN 9.0 Clapperboard; 9.30 Thunderbirds; 11.0 Southern News; 11.5 Star Parade; 12.5 Superstar Profile.

ANGLIA 9.0 Sesame St; 10.0 Clapperboard; 11.40 Amazing Years of Cinema; 12.10 Prelude to Christmas.



Some fellas have all the luck. Host Lennie Bennett is naturally happy to be with Britt Ekland. *Punchlines*, 7.0.

Mickey Christmas programmes. Does Father Christmas come to good robots as well as to good children?

Mickey	Himself
Granny	Irene Handl
Haley	Lucinda Bateson
Mother	Georgina Melville
Steve	Gary Shail
Father	Michael Stainton
Ken	Ashley Knight
Janey	Lola Young
Yorky	Mark Farmer
Santa	Fred Bryant
DESIGNER	
RAE GEORGE	
DIRECTOR/PRODUCER	
MICHAEL DOLENZ	
<i>London Weekend Television Production</i>	

5.35 ITN News

5.40 Family Fortunes

BOB MONKHOUSE

Two family teams compete for the chance to win a jumbo jackpot of £1000 — which, if not claimed, will increase by £500 a week to a limit of £2500, until some family strikes lucky. Each question, fired by Bob Monkhouse, has several answers. The secret of success is to pinpoint the most popular answer recorded earlier in a poll of the public. Taking part this week are the Wrays, five sisters from Oxford, and the Johnsons, five brothers from Coventry. Contestants also hope to pick up 'hidden prizes' which include a music centre, a microwave oven and bicycles. Produced in association with Talbot Television and Goodson Todman Productions.

DESIGNER RICHARD PLUMB
DIRECTOR GRAHAM C WILLIAMS
PRODUCER WILLIAM G STEWART
ATV Network Production

† indicates Repeat

6.10 Game for a Laugh

HENRY KELLY
MATTHEW KELLY
SARAH KENNEDY
JEREMY BEADLE

The funny, the extraordinary, the way-out. 'Real people' being themselves are the stars of this country-wide look-in on the British at play. People on their home ground, in the studio — but always in unusual, humorous and often crazy situations. Anything can happen when showbusiness stars reveal that they, too, are *Game for a Laugh*. DESIGNER PIP GARDNER
ASSOCIATE PRODUCER BRIAN WESLEY; DIRECTORS JOHN LONGLEY, PHIL BISHOP
PRODUCER ALAN BOYD
London Weekend Television Production

7.0 Punchlines

LENNIE BENNETT
with FRANK CARSON
BARRY CRYER
SUZANNE DANIELLE
BRITT EKLAND
BERNI FLINT
JUDY GRIDLEY
PETE MURRAY
ALBERT PONTEFRACT
SHEILA STEAFEL
IRIS WILLIAMS

Lennie Bennett hosts this show in which contestants, teamed with star guests, use their initiative, memory and skill to remember 'what they heard and where they heard it'. Script associate is Chris Miller, with additional material by Garry Chambers.

See page 100
DESIGNER
PIP GARDNER
DIRECTOR
ALASDAIR MACMILLAN
PRODUCER
ALAN BOYD
London Weekend Television Production

7.35 In Like Flint

JAMES COBURN
LEE J COBB

FILM Something seems to have gone very wrong with security so Cramden, the American chief of ZOWIE (Zonal Organisation of World Intelligence Espionage) summons top agent Derek Flint. Shortly afterwards, Cramden is suspended by order of the President, having been found in bed with a girl. Flint soon realises that Cramden was framed by the girl, Lisa, and his researches reveal that she belongs to a subversive female organisation with headquarters in the Virgin Islands.

See page 67

Derek Flint	James Coburn
Cramden	Lee J Cobb
Lisa	Jean Hale
The President/	
Trent	Andrew Duggan
Elisabeth	Anna Lee
Helena	Hanna Landy
Claire	Totty Ames
SCREENPLAY HAL FIMBERG	
DIRECTOR GORDON DOUGLAS	

follows Kitchen as a young boy, thrust into a harsh world when his father died in 1904. It was semi-feudal, with low wages for back-breaking work. His only consolation was the company of Grace and Peggy, two magnificent Shire horses, as he learned how to be a farmer's boy.

See page 28/29. Also page 62

Boy	Graham Hill
Mother	Diana Davies
Missus	Sandra Voe
George	Bert Gaunt
Bob	Ashley Barker
Sam	Howard Crossley
Tom	Johnny Maxfield
Jack	Teddy Turner
Arthur	Peter Ivatts
Mrs Miller	Joan Campion
Miller	Peter Wallis
Navvy Missioner	Christopher Quinn
Mick	James Benson
Farmer	Bill Croasdale
CAMERA GRAHAM BARKER	
SOUND ROGER DAVIES; DESIGNER MARY REA; FILM EDITOR JOHN WATTS; DIRECTOR/PRODUCER JOHN WILLIS	
Yorkshire Television Production	

11.0 Johnny Carson's Tonight Show

Chat and comedy with star guests, introduced by host Johnny Carson in Hollywood. Announcer is Ed McMahon and Doc Severin provides the music.

11.40 Star Parade

JAMES LAST
BARRY MANILOW

Barry Manilow tops the bill in this musical show hosted by James Last, the orchestra leader famous for his big band sound.

12.40 It Happened One Christmas

FREDDY BLOOM with GILLIAN REYNOLDS

On 2 March, 1942, after the fall of Singapore to the Japanese, Freddy Bloom was sent to Changi Prison with more than 400 other women. She was to spend three Christmases in jail, and here she talks to Gillian Reynolds about her faith.

RESEARCHER PAMELA MONCUR
DESIGNER JIM NICOLSON
DIRECTOR MARGERY BAKER
Thames Television Production

12.50 Closedown

All programmes are in colour unless otherwise stated

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10.0

Go-ahead Georgina

Admirers of lovely Georgina Hale (above) will find her a little changed when she appears in *Eden End*. Her long blonde hair will be hidden beneath a red-brown wig, her face will be bare of make-up and she will play, in her own words, 'the drudge'.

'I play Lillian Kirby, the sister who stays at home, looks after the house and doesn't go out or do anything,' says Georgina. 'I think she's one of those people, and we've all met them, who say, "I wish I'd done this, I wish I'd done that", but if the opportunity had come up they wouldn't really have taken it. That sort of quiet life suits a lot of people quite well.'

'They constantly moan because they enjoy moaning, not because they are unhappy.'

Nobody could accuse Georgina of playing herself. Throughout her life she has been taking risks and trying new things. When she wanted a part in *The Boyfriend*, she assured the director she was a marvellous singer and dancer, despite the fact that she couldn't dance a step. Then she spent the next five months slogging away at a dancing school to achieve the right standard for the film.

Later, when she appeared in a television play as a cripple, she went to a hospital to learn how to move like one.

And when she played a secretary, she attended a commercial college to learn how to type.

Georgina Hale works very hard for her opportunities and when they come she seizes them with both hands. 'I come out fighting,' she says, 'and if I want something badly enough, when the bell goes I'm out there in the centre of the ring thumping away.'

LINDA HAWKINS

9.5 No Need to Shout

JOE HENNESSY
HELEN PARKER

Using sign language and sub-titles as well as speech, this series is for and about people who are deaf and hard of hearing. This programme looks at provision for deaf students wanting to continue education, either at university or technical college. Graphics by Alan Davidson.

PRODUCTION ASSISTANT
MICHAEL METCALF; DESIGNER
TIM TROUT; DIRECTOR/PRODUCER
LISLE WILLIS
Tyne Tees Television Production

9.30 Clapperboard

CHRIS KELLY

A preview of Christmas cinema fare. This includes the much-acclaimed Australian war film *Gallipoli*, the thriller *Eye of the Needle* and the new treatment of an old story, *Zorro, The Gay Blade*. Also Chris Kelly looks at the full-length animated Disney offering *The Fox and the Hound* and the re-issued classic *Sleeping Beauty*. You can see another edition of *Clapperboard* on Thursday. For the special Christmas Eve programme, Chris Kelly visits Pinewood Studios.

RESEARCHER NORA WATTS
COMPILER GRAHAM MURRAY
DIRECTOR RICHARD GUINEA
PRODUCER MURIEL YOUNG
Granada Television Production

10.0 Morning Worship

THE GIFTS OF GOD

Part 5: *Our Lord*. Join this special service with the choir of St Ann's Church, Manchester, under choirmaster and organist Ronald Frost, with solo organist Audrey Robinson and pupils of St Boniface's Junior School, Salford. Today's hymns are: *A Great and Mighty Wonder*, *The Maker of the Sun and Moon* and *O Come, O Come, Emmanuel*. The narrator is John Farrell. The music is composed by Peter Skellern, and the reader is Anna Cropper.

RESEARCHER SANDRA GREENWOOD; FILM EDITOR REG KENNINGTON; DESIGNER ANN DABINETT; DIRECTOR DAVE WARWICK; PRODUCER PETER HEINZE
Granada Television Production



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11.0 Link

ROSALIE WILKINS

Will the International Year of the Disabled be viewed with delight or disappointment? Will the goodwill and high hopes disappear as the Year ends? Rosalie Wilkins looks back — and forward...

RESEARCHER JOHN ROSS
DIRECTOR CHRIS TOOKEY
PRODUCER PATRICIA INGRAM
ATV Network Production

11.30 Stingray

THE GHOST SHIP

BY ALAN FENNEL

A WASP jet liner disappears after reporting a sighting of an ancient galleon. +
DIRECTOR DESMOND SAUNDERS

12.0 Terry Fox... I Had a Dream

The story of a 22-year-old Canadian college student, whose courage and determination led him to become a national hero. Terry Fox lost a leg to cancer. Despite this handicap he ran halfway across Canada with an artificial limb to raise money for cancer research. Millions of dollars poured into the Canadian Cancer Society and other groups as a result of the run. Fox grew up in Vancouver and became one of his local high school's best athletes. In 1977 he went to university to study kinesiology, the science of mechanics and anatomy as related to human movement. About this time bone cancer was discovered in his right leg and it was amputated. Last year he decided to make a marathon run across Canada to dramatise the plight of cancer victims and the need to finance further research. In four and a half months he covered 3339 miles. Fox was taken ill again and forced to give up his run. The cancer that had caused his right leg to be amputated had spread to his lungs. He died in June.

1.0 Chopper Squad

FREEDOM

Barry's girlfriend arrives but doesn't get much chance to see him as the rescue team are busier than ever. +

Jebbie Dennis Grosvenor
Barry Robert Coleby
Diana Chantal Contouri
Phil Eric Oldfield
Derek Tom Richards
Tim Tony Hughes
Anne Kerri Eichhorn



Adventurers (Michael Caine, Sean Connery) meet Kipling (Christopher Plummer). *The Man Who Would Be King*, 7.15.

2.0 University Challenge

BAMBER GASCOIGNE

Another round of the high speed quiz game between universities, chaired by Bamber Gascoigne.

RESEARCHER JAINE GAMBIE
DIRECTOR/PRODUCER
PETER MULLINGS
Granada Television Production

2.30 The Big MatchBRIAN MOORE
JIM ROSENTHAL

Action from three of yesterday's top League games plus all the latest football news with Brian Moore and Jim Rosenthal. Plus, a look at points you have been writing in about.

EDITOR JEFF FOULSER
PRODUCTION TEAM RICHARD
WORTH, TONY MILLS; DIRECTOR
TED AYLING
London Weekend Television Production

3.30 MozambiqueSTEVE COCHRAN
HILDEGARDE NEFF

FILM Brad Webster, a rugged, blacklisted American pilot is drawn into a bizarre mystery which begins when a lawyer is murdered by a dwarf in a Lisbon street.

See page 67

Brad Webster Steve Cochran
Llona Valdez Hildegard Neff
Insp Commaro

Paul Hubschmid
Christina Vivi Bach
Da Silva Martin Benson
Henderson Dietmar Schonherr
Carl George Leech
Arab Gert van den Berg
SCREENPLAY PETER YELDHAM
DIRECTOR ROBERT LYNN

5.20 Cartoon Time**7.15 The Man Who Would Be King**

SEAN CONNERY
MICHAEL CAINE
CHRISTOPHER PLUMMER

FILM India in the late 19th century: Daniel Dravot and Peachy Carnehan, two tough and shrewd ex-British Army sergeants, set off via Afghanistan to seek their fortunes in wild and primitive Kafiristan, where they become involved in a battle between two rival towns. Because of Dravot's courage, battle prowess and apparent invincibility, both sides hail him as a king and a god...

See page 67

Daniel Dravot Sean Connery
Peachy Carnehan Michael Caine

Rudyard Kipling Christopher Plummer
Billy Fish Saeed Jaffrey
Kafu-Selim Karroum Ben Bouih

District Commissioner Jack May
Ootah Doghmi Larbi

Roxanne Shakira Caine
Babu Mohammed Shamsi

Mulvaney Paul Antrim
Ghulam Albert Moses

SCREENPLAY JOHN HUSTON,
GLADYS HILL; DIRECTOR
JOHN HUSTON

9.45 ITN News**10.0 Celebrity Playhouse**

EILEEN ATKINS
GEORGINA HALE
FRANK MIDDLEMASS
ROBERT STEPHENS

EDEN END

BY J B PRIESTLEY, ADAPTED BY
DONALD McWHINNIE

Priestley's famous play set in 1912 about time and change, folly and vanished happiness. Stella Kirby broke away from her family to make a career on the stage. She has travelled the world, but returns to Eden End to recapture the old happiness. How her father, brother and sister react to her arrival makes the play as memorable for its laughter as for its sadness.

Wilfred Kirby Anthony Head
Sarah Anne Dyson
Lilian Kirby Georgina Hale
Dr Kirby Frank Middlemass
Stella Kirby Eileen Atkins
Geoffrey Farrant Robert Swann

Charles Appleby Robert Stephens

DESIGNER ROGER ANDREWS
DIRECTOR DONALD McWHINNIE
EXECUTIVE PRODUCER
DAVID CUNLIFFE
Yorkshire Television Production

11.30 The Medicine Men

HYPNOTISM

Medical hypnosis is now being used to treat conditions which do not respond to orthodox cures, and for psychological problems. This week's programme tells how women can deliver babies with its help and marathon runner Ian Thompson explains how he regained his lost form through hypnosis. *The Medicine Men*, an illustrated book based on the series, is available from bookshops in paperback (£3.95) and hardback (£8.50).

FILM EDITOR GILL EDGELEY
RESEARCHER GARFIELD KENNEDY
WRITER/PRODUCER JOHN
LLOYD FRASER
Anglia Television Production

12.0 Paris by Night

PIGALLE

This visit to one of the world's most attractive cities looks at its glamorous night life, with which Pigalle is synonymous. Multi-coloured neon and numerous invitations greet passers-by in the area around Boulevard Clichy — Pigalle = one of the hottest places in town.

12.30 It Happened One Christmas

TERRY WAITE

Tonight's guest, Terry Waite, talks to Gillian Reynolds about Christmas 1980.

12.40 Closedown

Programmes as LWT except:

ATV 9.0 Farming; 9.30 No Need Shout; 11.30 Gardening; 1.0 Univ Chall; 1.30 Thunderbirds; 2.30 Soccer; 3.35 Film — *The Christmas Tree*. Millionaire is told his young son will die within the year. Starring William Holden, Virna Lisi; 5.35 Santa's Pocket Watch; 11.30 Some of our Airmen are No Longer Missing.

SOUTHERN 9.30 No Need Shout; 1.0 Chips; 1.55 Farm; 2.20 Cartoon; 3.30 Cartoon; 3.40 Film — *Woman for Charlie*. Local blacksmith orders mail-order bride. Stars Dan Blocker; 5.25 News; 5.30 How's Your Father?; 11.30 Mannix.

ANGLIA 9.30 Paint with Nancy; 11.30 No Need Shout; 12.0 Film — *Joe Dakota*. Oil-drilling drama in 19th-century California with Jock Mahoney; 1.35 Farming; 2.5 Laurel & Hardy; 2.30 Match of Week; 3.30 Terry Fox; 4.30 Hulk; 5.30 Portrait of Village; 11.30 Willy Dixon.

THE STORIES SO FAR...

An at-a-glance guide to help new viewers with events and developments in these serials.

CROSSROADS

Tuesday, Wednesday, Thursday

Reg Lamont has tried in vain to convince Sharon Metcalfe he isn't the crook she thinks he is. Rose Scott has visited her daughter Iris for the first time in 13 years and has been told to go away for another 13 years.



Jennifer Lamont
Reg Lamont
David Hunter
Glenda Banks
Arthur Brownlow
Kath Brownlow
Rose Scott
Kevin Banks
Jill Harvey
Adam Chance
Percy Dobson
Iris Scott
Mavis Hooper
Benny
Joe MacDonald
Carole Sands
Barbara Hunter
Sharon Metcalfe
Archie Gibbs
DEVISERS HAZEL ADAIR, PETER LING
STORIES PETER LING
WRITERS EDWARD F BARNES, DAVID GARFIELD, ARTHUR SCHMIDT
DIRECTORS JOHN SCHOLZ-CONWAY, MIKE HOLGATE
PRODUCER JACK BARTON
ATV Network Production

CORONATION STREET

Monday, Wednesday

Eunice has walked out on husband Fred Gee, but Fred is anxious to cover up the fact. At the Cabin, Mavis Riley is disappointed when her blind date doesn't call to find out why she never turned up for their planned meeting — she doesn't know that Bet Lynch kept the date, using her name.



Annie Walker
Elsie Tanner
Len Fairclough
Fred Gee
Mavis Riley
Hilda Ogden
Stan Ogden
Eddie Yeats
Rita Fairclough
Bet Lynch
Alf Roberts
Ken Barlow
Betty Turpin
Albert Tatlock
Deirdre Barlow
Emily Bishop
Eunice Gee
Tracy Langton
Taxi driver
Cllr Critchley
Customer
Mike Baldwin
Vera Duckworth
Ida Clough
Ivy Tilsley
Sylvie Hicks
Wilf Stockwell
Frankie Baldwin
Bert Tilsley
Doris Speed
Patricia Phoenix
Peter Adamson
Fred Feast
Thelma Barlow
Jean Alexander
Bernard Youens
Geoffrey Hughes
Barbara Knox
Julie Goodyear
Bryan Mosley
William Roache
Betty Driver
Jack Howarth
Anne Kirkbride
Eileen Derbyshire
Meg Johnson
Christabel Finch
Joel David
Alan Surtees
Rita Howard
Johnny Briggs
Elizabeth Dawn
Helene Palmer
Lynne Perrie
Debbie Arnold
Terence Longden
Sam Kydd
Peter Dudley

STORIES PETER TONKINSON, ESTHER ROSE; WRITERS JOHN STEVENSON, CLIFF GERRARD; DESIGNER ERIC DEAKINS
DIRECTORS RICHARD HOLTHOUSE, CHARLES KITCHEN
PRODUCER BILL PODMORE Granada Television Production



4.45

9.30 Cartoon Time

9.45 Beau Brummell

STEWART GRANGER
ELIZABETH TAYLOR
PETER USTINOV
ROBERT MORLEY

FILM The scandalous life and times of Beau Brummell, leader of Regency fashion, spendthrift... and scoundrel.

See page 67

Beau Brummell

Stewart Granger
Lady Patricia Elizabeth Taylor
Prince of Wales Peter Ustinov
King George III Robert Morley
Mortimer James Hayter
Mrs Fitzherbert Rosemary Harris
Lord Byron Noel Willman
SCREENPLAY KARL TUNBERG
DIRECTOR CURTIS BERNHARDT

11.30 The Further Adventures of Oliver Twist

BY DAVID BUTLER, BASED ON AN IDEA BY HUGH LEONARD

DANIEL MURRAY

Episode 11: Continuing Oliver's adventures as he tries to find his place in the world.

Oliver Twist Daniel Murray
Artful Dodger John Fowler
Barney Lee Cornes
Fagin David Swift
Noah Claypole Leonard Preston

Monks Geoffrey Larder
Kags Matthew Scurfield
Mr Bumble Harold Innocent
Dan Posset Jeremy Young
Mr Grimwig Derek Smith
Rev Harry Maylie Nicholas Geake

Mrs Carraway June Watson
Dr Hyssop John Franklyn-Robbins
Charlotte Pauline Quirke
Bow Street runner James Duggan

Rose Maylie Mary Chilton
Brittles John Boswall
DESIGNERS ANTHONY WALLER, QUENTIN CHASES; DIRECTORS IAN FORDYCE, PAUL HARRISON
PRODUCER IAN FORDYCE
EXECUTIVE PRODUCER DAVID REID
ATV Network Production

A King in Blackpool

The setting: Blackpool. The cast: 50 children from Birmingham, mostly black. The story: a musical adaptation of the life of assassinated civil rights leader, Dr Martin Luther King.

It all began when Nigel Warrack, producer of *I Have a Dream Today*, was asked by the local policeman at ATV studios to take a look at a play being staged at Queensbridge School, Moseley, Birmingham, where the policeman's daughter is a pupil. Warrack was so struck by the script, written by the headmaster, and the acting and singing talent of the children, he decided to adapt the project for television. But where do you film 50 youngsters on a limited budget about events in America's Deep South?

Warrack chose Blackpool and turned to the famous words of Martin Luther King — 'I have a dream today' — as explanation. The film is based on a child's daydreams of his holiday while being taught about the black crusader.

Blackpool beach was illuminated one August night by fiery crosses and by pupils in Ku-Klux-Klan gear. And a particularly unkempt back-street, littered with rotting mattresses and rubbish, was also chosen for filming.

For Martin Luther King, celebrity came with his defence of a black woman who was arrested for refusing to give up her bus seat to a white man. For several of the children from Queensbridge School, celebrity may come with *I Have a Dream Today*. Devon Brown, who plays the lead, has already been approached by Shirley Bassey's music director. Devon is pictured above, borne aloft on the shoulders of Colin Clarke (left) and Ian Thompson.

LISA TER HAAR

12.0 Cockleshell Bay

A COCKLESHELL CHRISTMAS

Everyone joins in the fun when the Cockle family celebrates Christmas in a special way. Writer and narrator is Brian Trueman. DIRECTOR JACKIE COCKLE
PRODUCERS MARK HALL, BRIAN COSGROVE

12.10 Rainbow

GEOFFREY HAYES
STANLEY BATES
JANE TUCKER
ROD BURTON
FREDDY MARKS
ROY SKELTON
FRUSTRATION

Bungle asks Geoffrey what frustrated means. Rod, Jane and Freddy sing *It's So Frustrating* and Geoffrey tells David McKellar's story, *Katy and the Bolster*, illustrated by Alex Forbes. The puppeteers are Valerie Heberden and Ronnie Le Drew. Lines and Shapes and Grandma Bricks of Swallow Street are by Brian Cosgrove and Mark Hall.

WRITER JOHN KERSHAW

RESEARCHERS MAZZI JONES,
GILLIAN TRETHOWAN; DIRECTOR
DAPHNE SHADWELL; PRODUCER
JOE BOYER; EXECUTIVE PRODUCER
CHARLES WARREN

Thames Television Production

12.30 Doctor!

JOE JORDAN
DOCTOR/PATIENT
RELATIONSHIPS

'It's a lot less personal'

The last of the present series examines what patients expect of doctors and vice versa. Taking part with presenter Joe Jordan are general practitioners Dr Brian Jarman and Dr Tim Paine, and members of Practice Associations Jean Elledge and Chris Skelcher. The writer is John Oxley, the medical adviser Dr Ken Dickinson and medical researcher Tony Van den Bergh.

DESIGNER ANN CROOT-HAWKINS
DIRECTOR/PRODUCER
JOHN OXLEY
ATV Network Production

1.0 News at One

PETER SISSONS

Peter Sissons reports on what's news in the world today. Plus weather forecast and *Financial Times* share index.

NEWS EDITOR RICHARD SIMONS
PROGRAMME EDITOR
ALEX SPINK
ITN Production

1.20 Thames News

Programmes as Thames except:

ATV 9.35 Ark; 10.0 Horse-Drawn Magic; 10.25 Bailey; 10.50 Christmas Two Step; 11.15 Sinbad; 1.20 News; 6.0 Today; 11.15 Portrait of a Legend.

SOUTHERN 9.30 Wild World Animals; 9.55 Bailey; 10.20 Tiny Tree; 10.45 Ramsay; 11.35 Christmas Two-Step; 1.20 News; 2.0

1.30 Farmhouse Kitchen

DOROTHY
SLEIGHTHOLME
GRACE MULLIGAN
CHRISTMAS DINNER

Dorothy and Grace make final preparations and discuss how to save work and enjoy Christmas day.

DESIGNERS GORDON LIVESLEY,
MIKE JOYCE
DIRECTOR GRAHAM WATTS
PRODUCER MARY WATTS
Yorkshire Television Production

2.0 Money-Go-Round

JOAN SHENTON
TONY BASTABLE

Joan and Tony investigate your consumer problems.

RESEARCHERS ANNE CLEMENTS,
ELEANOR STEPHENS, GILL
SOUTHcott; DIRECTOR ADRIAN
BROWN
PRODUCER MARY McANALLY
Thames Television Production

2.30 The Gift

GARY FRANK
GLENN FORD

FILM In the early Fifties, Peter Devlin comes home from the Navy on Christmas leave to his boyhood world in Brooklyn of four-storey tenements, neon-lighted bars, old songs, deep hurts and deeper love...

See page 67

Peter Devlin Gary Frank
Anne Devlin Julie Harris
Kathleen Allison Argo
Billy Devlin Glenn Ford
Betty Maggie Cooper
TELEPLAY ROBERT MALLOY
DIRECTOR DON TAYLOR

4.15 Sheep Ahoy

A crafty wolf isn't so clever when it tries to steal sheep from a sheepdog.

followed by

4.20 The Sooty Show

MATTHEW CORBETT
CHRISTMAS SHOW

Snow and ice stop Sooty, Sweep and Soo from going to a panto so they make



Sitting pretty... a bevy of beauties surrounds happy host Bruce Forsyth, who announces it's *Nice to See You!* at 8.0.

their own *Red Riding Hood*. Puppeteers are Peter Jago, Judy Palmer, Brenda Longman and Richard Lockwood. Music director is Ted Brennan.

DESIGNER JOHN PLANT
DIRECTOR JOHN WOODS
PRODUCER CHARLES WARREN
Thames Television Production

followed by

4.45 I Have a Dream Today

The musical story of American black leader Martin Luther King enacted by the pupils of Queensbridge School, Moseley, Birmingham. The words are by headmaster Keith Dennis and the music by teacher Martin Bates.

Martin Luther King Devon Brown
Coretta King Shanaz Hussain
Girl in classroom Yvonne Handley
Teacher Robert Smith
Woman on bus Hannah Dada
White man on bus Thomas Jevons

Bus driver David Rees
Policeman Martin Jevons
Black Power leader Colbert Hamilton

Calypso singer Ian Thompson
CAMERA JOHN VARNISH
SOUND STEVE PHILLIPS
EDITOR JOHN McCARTHY
DIRECTOR/PRODUCER NIGEL
WARRACK; EXECUTIVE PRODUCER
BRIAN LEWIS
ATV Network Production

News at 5.45**6.0 Thames News**

ANDREW GARDNER
RITA CARTER

With reporters Colin Baker, David Bellin, Ed Boyle, Stephen Chambers, Jane Corbin, Gerry Harrison, Tricia Ingrams, Simon Neave, Roger Parry, Simon Westcott, Michael Wilson

household has a staff like this one. Looking in on Bruce are Faith Brown, Marti Webb, Harry H Corbett and Lionel Blair. There are some surprising guests turning up as well. The writers are Dick Hills and Barry Cryer with additional material by Bruce Forsyth, Garry Chambers, Eric Merriman, David Renwick and Andrew Marshall. Music associate is Don Hunt and music director is Peter Knight.

See page 57
DESIGNER ALEX CLARKE
DIRECTOR/PRODUCER
KEITH BECKETT
Thames Television Production

9.0 ITN News

followed by

Thames News Headlines**9.15 Sweeney 2**

JOHN THAW
DENNIS WATERMAN

FILM Detective Inspector Regan is determined to carry out Jupp's last order to the Flying Squad — to apprehend the perpetrators of a series of armed robberies.

See pages 17 and 67
Regan John Thaw
Carter Dennis Waterman
Big John Barry Stanton
Llewellyn Derrick O'Connor
White Brian Gwaspari
Jupp Denholm Elliott
SCREENPLAY TROY KENNEDY
MARTIN; DIRECTOR TOM CLEGG

11.15 Hammer House of Horror**WITCHING TIME**

Can a strange woman really be a 17th-century witch — as she claims? ♫

David Jon Finch
Lucinda Patricia Quinn
Mary Prunella Gee
Charles Ian McCulloch
Rector Lennard Pearce
Sister Margaret Anderson
SCREENPLAY ANTHONY READ
DIRECTOR DON LEAVER
PRODUCER ROY SKEGGS
EXECUTIVE PRODUCER
BRIAN LAWRENCE

12.15 It Happened One Christmas

GARY ARMSTRONG
James Gary Armstrong of South Armagh, talks about Christmas 1978.

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9.30 Alice in Wonderland

JANET WALDO
ZSA ZSA GABOR
SAMMY DAVIS JR

A modern cartoon version based loosely on Lewis Carroll's classic, with some famous voices providing the characterisation. This modern-day Alice has a school report to compile on the original story. Her excitable dog leaps through the television screen, she looks into the set after him, and falls in...

Alice in Wonderland Janet Waldo
Zsa Zsa Gabor

Cheshire Cat Sammy Davis Jr
Mad Hatter Harvey Korman
White Rabbit Howard Morris
White Knight Bill Dana
Hedda Hatter Hedda Hopper
King of Hearts Daws Butler
Dormouse Mel Blanc

Blue Fred Flintstone (Alan Reed)
Caterpillar Barney Rubble (Mel Blanc)



7.30

Jim meets his match

Recently-married Jim Davidson of 'nick-nick' fame joins ITV's big Christmas line-up with his own show. And the one-time self-confessed soccer hooligan pictured above as Santa Claus looks dangerously like settling down.

He met his beloved Julie Gullick when she was working as a promotions girl for a cigarette company in Leicester. 'I fell madly, madly in love with her,' he says. 'I was determined to marry her even if it meant having to kidnap her.'

In the end, he very nearly did. He was in a pantomime and towards the end of the run he asked her to join him for a holiday in Barbados. But she had been sent to Scotland and all the weather reports seemed to indicate that she couldn't get back. And her boss said she couldn't leave anyway.

So Jim sent his road manager with the explicit instructions to 'get her down to London. Hire a helicopter if you think it's necessary. Kidnap her'.

And that's more or less what happened. Julie's boss was persuaded to let her leave the job and Julie was down to meet Jim in time for the holiday flight.

'We were in the air for four hours when I asked her to marry me,' says Jim.

'I suppose I must have been celebrating in advance. When I asked for another bottle of champagne, the stewardess said there wasn't any — we had drunk every drop...'

KEN ROCHE

10.20 Young Ramsay

THE LITTLEST GOLDMINE

An ill-tempered pet goat solves the problem when a young farmer's livelihood is threatened.

Ramsay John Hargreaves
Ray Turner Serge Lazareff
Cassie McCallum Louise Howitt

Ken Murray Harold Hopkins
Ed Carroll Willie Fennell

11.5 Welcome Back, Kotter

GABE KAPLAN
JOHN TRAVOLTA
THE SIT-IN

A sit-in is organised in the school cafeteria in protest against the food. All goes well until hunger sets in.

Gabe Kotter Gabe Kaplan
Julie Marcia Strassman
Mr Woodman John Sylvester White

Epstein Robert Hegyes
Washington Lawrence Hilton-Jacobs

Horshack Ron Palillo
Barbarino John Travolta
Judy Boren Helaine Lembeck

Todd Ludlow Dennis Bowen
Vernajean Vernee Watson

11.30 The Further Adventures of Oliver Twist

'BYE, 'BYE BUMBLE

Life has turned full circle for Oliver and the Artful Dodger because they are now back in the clutches of Fagin.

See Monday

TUESDAY

12.0 Rod, Jane and FreddyROD BURTON
JANE TUCKER
FREDDY MARKS
PICTUREBOOKLAND

Today's musical story, written and performed by Rod, Jane and Freddy, is about a little girl who is unhappy with her long nose. So she visits a wizard to change it. Graphics are by Rob Page. DIRECTOR/PRODUCER JOHN WOODS
Thames Television Production

12.10 Pipkins

PIG THE BRIDGE BUILDER

How can Pig help Tortoise cross the cellar?

Peter Hartley/Paddy O'Hagan
Tortoise/Narrator

Pig Nigel Plaskitt

WRITER SUSAN PLEAT

DESIGNER LEIGH MALONE

DIRECTOR/PRODUCER MICHAEL JEANS

ATV Network Production

DESIGNER BILL PALMER
DIRECTOR ROBERT KNIGHTS
PRODUCER JACQUELINE DAVIS
Thames Television Production**2.30 The Little Prince**RICHARD KILEY
STEVEN WARNER
BOB FOSSE
GENE WILDER

FILM A pilot makes a forced landing in the Sahara Desert with little food or water. On the first morning of his ordeal, he is awoken by a soft but determined voice which says, 'If you please, draw me a sheep.' That is the pilot's introduction to *The Little Prince*, whose strange history he learns little by little in the days that follow.

See page 67

Pilot Richard Kiley
Little Prince Steven Warner
Snake Bob Fosse
Fox Gene Wilder
King Joss AcklandBusinessman Clive Revill
Historian Victor Spinetti
General Graham Crowden
The Rose Donna McKechnieSCREENPLAY ALAN JAY LERNER
DIRECTOR STANLEY DONEN

Laurence Olivier, Stephane Audran tonight at 9.0.

5.15 White LightJAMES MAW
CHRISTMAS CONCERT

James Maw introduces all the bands from the current series.

DIRECTOR ROGER THOMAS
ASSOCIATE PRODUCER LESLEY BURGESS; PRODUCER ROGER GALE
Thames Television Production**News at 5.45****6.0 Thames News**

March 1982

4.0 Get It TogetherROY NORTH
MEGG NICOL
OLLIE BEAK
TSOS
CHAS and DAVE

Roy North and Megg Nicol, helped by Ollie Beak, put the pop into Christmas with star guests and lively seasonal sounds. Among the music-makers are cockney rock 'n' rollers Chas and Dave, who perform a medley. Ollie Beak is by Wally Whyton and graphics are by Keith Aldred. Choreographer is Teri Scoble.

DESIGNER CHRIS BRADSHAW
DIRECTOR EUGENE FERGUSON
PRODUCER MURIEL YOUNG
Granada Television Production**4.45 Ace Reports Special**

THE KAYAK '81 EXPEDITION CANADA/ALASKA

Twenty-five minutes of white water, excitement, danger and tragedy as the expedition fights its way down the mighty Alsek River. expedition leader is Paul van der Molen.

CAMERA BRUNO CUZA
ASSOCIATE PRODUCER LESLEY BURGESS; PRODUCER ROGER GALE
Thames Television Production**6.35 Crossroads**

Kevin Banks has trades union problems. For cast and story so far, see page 74

7.0 The Krypton Factor Celebrity SpecialGORDON BURNS
NAOMI JAMES
ANDY RIPLEY
BERYL BURTON
RICHARD FOX

Tonight's contestants are superpeople who reached the peak in their sport: Naomi James, first woman to sail single-handed around the world; Andy Ryley, England rugby international and International Superstars Champion; Beryl Burton, seven times World Ladies Cycling Champion; Richard Fox, 1981 World Kayak Slalom Champion. The winner gets £1000 to donate to a chosen

Programmes as Thames except:

ATV 9.35 Larry Lamb; 9.50 Wild World Animals; 10.10 Ramsay; 11.0 Sesame St; 12.30 Gardening; 1.20 News; 5.15 Mork & Mindy; 6.0 News; 6.5 Crossroads; 6.30 Today; 11.0 News; 11.15 Film — Dear Detective. Brenda Vaccaro stars as beautiful policewoman on manhunt.

SOUTHERN 9.30 Lost Islands; 9.55 Film — The Bushbaby. Story of young girl who 'adopts' a bushbaby; 11.30 Out of Town;

cause. Graphics are by Murray Cook. See page 57

DESIGNER ROY GRAHAM
RESEARCHER ANNE GREGORY
DIRECTOR MARY McMURRAY
PRODUCER STEPHEN LEAHY
Granada Television Production**7.30 The Jim Davidson Show**with CHAS and DAVE
THE MIDAS TOUCH
BOB TODD

A seasonal session of laughs with jovial jester Jim Davidson, assisted by Bob Todd. Pop Cockney duo Chas and Dave perform a medley and singing group The Midas Touch introduce *Little Drummer Boy*. Script is by Eric Davidson, Wally Malston, Bill Martin and Jackie Lynton. The music director is Harry Rabinowitz, music associate Alan Rogers. Choreography by Christopher Wren.

DESIGNER DAVID RICHENS
DIRECTOR NEVILLE GREEN
PRODUCER MARK STUART
Thames Television Production**News at 5.45****8.0 Starburst**PETULA CLARK
with THE VON TRAPP FAMILY CHILDRENRON MOODY
WALL STREET CRASH
BROTHER LEES
DAVID BERGLAS
SARAH PAYNE
HILARY MACNAMARA
and JIM BOWEN
with HARRY RABINOWITZ
AND ORCHESTRA
THE NORMAN MAEN
DANCERS

Scintillating star of *Sound of Music*, Petula Clark, tops a Christmas edition. Funny man Ron Moody figures with the Norman Maen dancers. Also appearing are *Barnum* star Sarah Payne, magician David Berglas, pianist Hilary MacNamara, Wall Street Crash and comedians Brother Lees and Jim Bowen. Music associates are Conn Bernard and Derek Scott. Script associate is Ronnie Cass and choreographer is Norman Maen. See page 56

DESIGNER RICHARD PLUMB
DIRECTOR/PRODUCER PETER HARRIS
ATV Network Production**9.0 Brideshead Revisited**BY EVELYN WAUGH, ADAPTED BY JOHN MORTIMER
JEREMY IRONS
DIANA QUICK
and PHOEBE NICHOLLSSIMON JONES
special guest stars
LAURENCE OLIVIER
STEPHANE AUDRAN
MONA WASHBOURNEEPISODE 11: BRIDESHEAD REVISITED
with ROBERT URQUHART
MICHAEL GOUGH
JOHN NETTLETON
NIALL TOBIN

War draws near and the mortally ill Lord Marchmain returns to Brideshead...
Charles Ryder Jeremy Irons
Julia Mottram Diana Quick
Cordelia Phoebe Nicholls
Lord Marchmain

Laurence Olivier
Cara Stephane Audran
Gaston Peter Gordon
Plender Ralph Nossek
Wilcox Roger Milner
Brideshead Simon Jones
Father Mackay Niall Toibin
Nurse Mary McLeod
Gregson Peter Newton
Jameson Derek Hockridge
Doctor Grant Michael Gough
C.O. John Nettleton
Second-in-command David McAlister

Medical officer Stephen Mallatratt
Quartering Commandant Robert Urquhart
Lt Hooper Richard Hope
Housemaid Marjorie Sudell
Nanny Mona Washbourne

DESIGNER PETER PHILLIPS
DIRECTOR CHARLES STURRIDGE
PRODUCER DEREK GRANGER
Granada Television Production

10.45 ITN News

followed by

Thames News Headlines**11.0 The McMasters**BURL IVES
FILM When negro Benjie returns home from the Civil War he walks straight into a wall of hate.
See page 67Neal McMasters Burl Ives
Benjie Brock Peters
White FeatherDavid Carradine
Robin Nancy Kwan
Kolby Jack Palance
Preacher John Carradine
SCREENPLAY HAROLD JACOB SMITH; DIRECTOR ALF KJELLIN**12.35 It Happened One Christmas**LAURENS van der POST
A childhood Christmas on the African veldt.

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ATOL 343



8.0

Stunning Suzanne

They are going to have to stop meeting this way. Tonight is the third time in a year that actress Suzanne Danielle, above, has teamed up with Morecambe and Wise... and it's not good for their blood pressure.

The last time they met — in a song and dance routine — Eric and Ernie were literally bowled over by Suzanne's long legs, which seem to start somewhere just below her shoulders. So when they sat down to discuss their guest list for Christmas, Suzanne's name was near the top. Tonight, surprised and delighted, she returns in an incredible silver costume to razzle-dazzle them.

Despite her name, 25-year-old Suzanne hails from Ilford in Essex, where she was a junior gymnastics champion and trained as a dancer. She still keeps astonishingly fit, weight-training and jogging up to five-miles a day with her boyfriend, tough-guy actor Patrick Mower. But at Christmas the two are planning to sit at home with their feet up.

'Suzanne was asked to do a pantomime, but she refused so that we could be together,' says Mower. 'She's a good cook and she does so much exercise that she doesn't have to worry about her diet.'

'We intend just to laze around and eat too much and maybe see a few friends. It will be a traditional Christmas, in fact.'

It sounds splendid, but Suzanne has a rather less pleasant time in store on Boxing Day, when she appears in *Tales of the Unexpected*. The story is called *Hijack*.

ADRIAN FURNESS

9.30 Magilla Gorilla

Cartoon fun with the well-meaning monkey.

9.50 Bailey's Bird

MAYDAY

Bailey (Hu Pryce) is in trouble when one of his deadly cargo of snakes escapes and bites him. ‡

10.15 The History Makers

THE FRENCH REVOLUTION

Part 2: The Terror

From idealism to violence, this film shows how the noble motives and legitimate causes of the French Revolution gave way to a reign of terror.

10.40 Survival

ERIC THOMPSON

DEVIL BIRDS

No bird is so completely at home in the air as the swift — the 'devil bird' of folklore. So superbly is it adapted to aerial existence that it spends its whole life on the wing, coming down only to nest and rear its young. It even sleeps, and occasionally mates, in flight. By the end of its life it could have covered some four million miles, the equivalent of flying to the moon and back eight times. Narrator Eric Thompson. ‡

WRITER/PRODUCER

DEREK BROMHALL

Anglia Television Production

11.5 Welcome Back, Kotter

FATHER VINNIE

To please his grandmother, Barbarino decides to lead the life of a priest. For cast, see Tuesday

11.30 The Further Adventures of Oliver Twist

ENDS AND BEGINNINGS

In this final episode, Oliver is sent to prison by a corrupt judge. ‡

See Monday. Today's additional cast:

Mr Fang William Fox
Dr Losberne Raymond Francis
Mr Brownlow Bryan Coleman
Policeman Rory O'Connor
First Bow Street runner David Lyon
Turnkey Graham Sinclair

12.0 The Munch Bunch

WINTER WONDERLAND
Billy and Scruff build two giant snowmen. Voices by Judy Bennett and Charles Collingwood.

WRITER ROSEMARY KINGSLAND

Queen Mother, Anne of Austria
Brenda Bruce
Percerin Emrys James
Armand Esmond Knight
TELEPLAY WILLIAM BAST
DIRECTOR MIKE NEWELL

12.10 Rainbow

CALM AND RELAXED

Geoffrey, George, Zippy and Bungle find that relaxing isn't easy. Rod, Jane and Freddy sing *We're Going on a Picnic*. Rod also tells today's story, *Coralie and the Big Storm*, written and illustrated by Clara Du Cann.

12.30 Freetime

MICK ROBERTSON

Presenter Mick Robertson introduces Paul and Richard from Surrey who concoct a Christmas cocktail. This week's activity reports on dog training and synchro swimming. Amanda Harry from Halifax and Alison Terry from Sittingbourne in Kent read their poems.

DESIGNER PHILIP BLOWERS
RESEARCHERS DAVID FREEMAN,
PAMELA PORTUGALL; DIRECTOR
RICHARD HANFORD; PRODUCER
KATE MARLOW
Thames Television Production

1.0 News at One

1.20 Thames News

1.30 The Man in the Iron Mask

RICHARD CHAMBERLAIN
PATRICK McGOOHAN
LOUIS JOURDAN

FILM Paris, 1661. France is ruled by the weak and foppish King Louis XIV. But there are men determined that France shall have a real King. Among them are the legendary Captain of Musketeers, D'Artagnan, and the bluff, honest Home Affairs Minister Colbert. These two have formulated a daring plan. See page 67

Louis XIV } Richard
Phillippe } Chamberlain
Nicolas Fouquet

Patrick McGoohan
D'Artagnan Louis Jourdan
Louise de la Vallière Jenny Agutter
Duval Ian Holm
Colbert Sir Ralph Richardson
Queen Maria Theresa Vivien Merchant

3.20 Madabout

MICHAEL BENTINE
DON MACLEAN
FLYING

Everyone is *Madabout* flying in today's programme. Meet the youngsters who take to the air as a hobby. And World War One flying fanatic Don Maclean joins presenter Michael Bentine for a spot of aerial acrobatics.

RESEARCHERS AMANDA FISHER,
LESLY OAKDEN, NIGEL
SHELDICK; DESIGNER ERIC
BRIERS; DIRECTOR TONY BULLEY
PRODUCER SUE DYER
EXECUTIVE PRODUCER
ANDREA WONFOR
Tyne Tees Television Production

3.45 Tommy Steele's Quincy's Quest

A musical fantasy for children of all ages and anyone who has never stopped being young at heart. Follow the adventures of Quincy as he sets out from the basement of a large toy store on a mission of mercy. His quest: to reach Santa's grotto on the top floor. The story is by Tommy Steele, music is by Stanley Lebowski and lyrics are by Fred Tobias. Screenplay is by Tommy Steele, Robert Williams and Eric Merriman. Choreography is by Irving Davies and the music director is Peter Knight.

Quincy Tommy Steele
Rebecca Mel Martin
Narrator Charles Morgan
Smithy Frederick Schiller
Griselda Lila Kaye
Teddy Tony Aitken
Jack Lance Percival
Mr Perfect Aubrey Woods
Conn Matt Zimmerman
Soldier Leo Dolan
General Willoughby Goddard
Aide de Camp James Woolley
Witch Gretchen Franklyn
Top Roy Kinnear
Jennifer Patsy Kensit
Boy Gary Fetterplace
Manager Arnold Diamond
DESIGNER PETER LE PAGE
DIRECTOR/PRODUCER
ROBERT REED
Thames Television Production

5.15 A Christmas for Boomer

Shaggy dog Boomer has to fight all odds to rescue beloved poodle Celeste.



It's no easy ride being a Royal... as you can see in the documentary *Princess Anne, Her Working Life* at 9.0.

News at 5.45

6.0 Thames News

6.35 Crossroads

Sharon finds herself drawn into the Lamont household. For cast and story so far, see page 74

7.0 This is Your Life

EAMONN ANDREWS

Someone, somewhere is in for a super surprise when Eamonn speaks those magic words: 'This is your life'. A special edition of *This is Your Life* is screened on Christmas Day.

PROGRAMME CONSULTANTS TOM BRENNAND, ROY BOTTOMLEY
PROGRAMME ASSOCIATE MAURICE LEONARD
DIRECTORS TERRY YARWOOD, PAUL STEWART LAING
PRODUCER JACK CRAWSHAW
Thames Television Production

7.30 Coronation Street

Deirdre puts Ken straight about their marriage.

Oracle sub-titles for the hard of hearing

For cast and the story so far, see page 74

Programmes as Thames except:

ATV 9.30 Folk Tales; 9.40 Something Different; 9.55 Circus; 10.20 Joe 90; 10.45 Superman; 11.35 Puff Magic Dragon; 1.20 News; 5.15 Racoons; 6.0 News; 6.5 Cross-roads; 6.30 Today; 12.20 News.

SOUTHERN 9.30 Folk Tales; 9.40 Wild World Animals; 10.5 Patterns; 10.30 Flintstones; 11.15 Tarzan; 1.20 News; 5.15 Cartoon; 5.20 Crossroads; 6.0 Day by Day; 6.30 Mork & Mindy; 10.35 Film — Play Misty for Me. Radio DJ Clint Eastwood is intrigued by an on-air request.

ANGLIA 9.30 Mumbly; 9.40 Sesame St; 10.40 Chips; 11.30 Tiny Tree; 1.20 News; 5.15 Happy Days; 6.0 About Anglia.

8.0 The Morecambe and Wise Christmas Show

ERIC MORECAMBE
ERNE WISE
RALPH RICHARDSON
ROBERT HARDY
IAN OGILVY
SUSANNAH YORK
ALVIN STARDUST
SUZANNE DANIELLE
STEVE DAVIS
VALERIE MINIFIE

A theatrical knight, a top pop star and the World Snooker Champion — just three among the amazing array of guests. Ernie Wise has re-written *Julius Caesar* with Eric Morecambe playing the title role. And, not content with this, Ern has penned his own masterpiece. Can he persuade Robert Hardy to persuade Sir Ralph Richardson to take on the main part? Meanwhile, the boys also keep busy by acting as a backing group for Alvin Stardust's rock 'n' roll number. Writer is Eddie Braben, choreographer Nigel Lythgoe and music director Peter Knight.

See page 56

DESIGNER PETER LE PAGE
DIRECTOR/PRODUCER
JOHN AMMONDS
Thames Television Production

9.0 Princess Anne HER WORKING LIFE

'It was exhausting, not the physical effort but the effort of concentration. It really knocked me out.' Princess Anne recalls her entry into public life. Every year, she receives more than 250 invitations to official engagements — from opening a school fete to attending the 10th anniversary of Fiji's Independence. Which does she accept, why, who advises her? This

documentary offers an insight into the background of her working life. It's not always easy or glamorous, trying to remember names or show interest in pieces of machinery. But it is what's expected of a member of the Royal Family. Cameras were allowed to film behind the scenes at Buckingham Palace, Gatcombe Park and elsewhere, and were also present at the christening of Princess Anne's second child. All this, together with the Princess' views on her job, the Monarchy, the future and her relations with the often-critical Press, are given in an exclusive interview which runs through this memorable profile of her life and work.

See pages 4 and 5

CAMERA SIMON KOSOFF

SOUND ERIC BRAZIER
EDITOR CHRISTOPHER SPENCER;
PRODUCER TIM KING
Thames Television Production

10.15 ITN News

followed by

Thames News Headlines

10.30 Magic

ANTHONY HOPKINS
ANN-MARGRET

FILM Corky is a dismal failure when he first takes to the stage with card tricks. But he finds a routine that changes his luck. Ten years later, his agent Ben Greene brings a TV executive to watch Corky's act, involving a foul-mouthed ventriloquist's dummy called Fats. The TV man is impressed, but Ben is worried by what he sees... See pages 18 and 67

Corky Anthony Hopkins
Peggy Ann Ann-Margret
Ben Greene Burgess Meredith
Duke Snow Ed Lauter
Merlin E J André
Todson David Ogden Stiers
Young Corky Brad Beesley
Corky's brother Scott Garrett
SCREENPLAY WILLIAM GOLDMAN, FROM HIS NOVEL; DIRECTOR RICHARD ATTENBOROUGH

12.20 It Happened One Christmas

THORA HIRD

Thora Hird, born and brought up in Morecambe, remembers vividly the events of the Christmas when she was 13 years old.

12.30 Closedown



Fittingly for someone who specialises in creating dramatic character portraits on television, Billy Dee Williams, who stars in *Christmas Lilies of the Field*, was an award-winning portrait painter in his late teens. In fact, Williams originally gave up his stage career to paint, but thought better of it. Today Williams, whose most recent film is *Night Hawks*, in which he stars with Sylvester Stallone, appears (above) with Maria Schell, who portrays a German nun in charge of nine orphaned children in danger of being split up and put into foster homes. *Christmas Lilies of the Field* is screened at 11 a.m.

Johnny Morris, who has always been comfortably at home in the company of children, weaves his magical stories-to-music around this afternoon's *Morris with Music in Ulster*, a family concert with a Christmas flavour televised from the Ulster Hall, Belfast. Morris (practising on his tuba, right) tunes up to tell the story of *Tubby the Tuba* — made famous by the great Danny Kaye — in today's programme, which also features the Ulster Orchestra, conducted by its musical director Bryden Thomson, with baritone Jack Smith and choirs from three local schools: Belfast Royal Academy, Grosvenor High School and the Methodist College. Climax of the programme is the carol *O Come, All Ye Faithful*, with the audience joining in. Join Johnny at 1.30.



The four children who star in the *Theatre Box* presentation *You Must Believe All This* think that acting is the best job in the world because, as well as being given the chance to dress up, they were able to see sneak previews of most of Thames TV's Christmas shows. Alasdair Cameron, Alex Lowe, Sandra Osborn and Zoe Loftin spent their free time wandering between the different television studios. All four attend ordinary schools and it was the first time any of them had worked in television. They enjoyed dressing up as pirates although Alex found the going tough when the make-up department told him not to laugh in case he ruined his cheek scar. See *Theatre Box*, at 4.45.



9.30 Little Blue

BY IRIS AND SIMON PURCELL
MR GUPPY'S FISH SHOP

Adventures with Little Blue Jellybun, the elephant who lives with his mother in Haythorne Village. This week, Little Blue and his friends get caught up in town planning — which turns out well for Kipper Guppy's father. Stories are read by John Kidd, with drawings by Digby Turpin. †

PRODUCER JOY WHITBY
Yorkshire Television Production

9.40 Get Up and Go!

BERYL REID
Stephen Boxer
David Claridge
CHRISTMAS

The programme for under-fives and parents watching at home. While Mooncat, a visitor from Space, waits for Father Christmas to come, his hosts Beryl and Stephen find him plenty of things to do. Mooncat is by David Claridge.

WRITERS RICK VANES, SHIRLEY ISHERWOOD; RESEARCHER LYDIA BAKER; DESIGNER MIKE JOYCE
DIRECTOR LEN LURCUCK
PRODUCER LESLEY ROGERS
Yorkshire Television Production

9.55 Chorlton and the Wheeles

BY BRIAN TRUEMAN
CHORLTON IN THE ICE-WORLD

Fenella the witch uses her evil magic to lead Chorlton and the Wheeles into a very strange world — where they meet peculiar creatures, including the wicked Snow King. The narrator is Joe Lynch. Stories by Jo Kemp. Music is by Joe Griffiths. †

DIRECTOR CHRIS TAYLOR
PRODUCERS BRIAN COSGROVE, MARK HALL

Programmes as Thames except:

ATV 1.20 ATV News; 6.0 ATV News; 6.5 Crossroads; 6.30 ATV Today.

SOUTHERN 1.20 Southern News; 6.0 Day by Day; 9.0 Film — Gold. Roger Moore goes underground for gold. Susannah York, Ray Milland also star.

ANGLIA 1.20 Anglia News; 6.0 About Anglia; 6.10 About Anglia's All-American Christmas.

10.25 Clapperboard

CHRIS KELLY

CAMERA MAGIC

Chris Kelly visits Pinewood Studios to talk to Derek Meddings, one of the world's top special-effects experts, whose credits include *Aces High* and five of the Bond films. There is also a look at the Superman films for which Meddings won an Academy Award.

RESEARCHER NORA WATTS
COMPILER GRAHAM MURRAY
DIRECTOR RICHARD GUINEA
PRODUCER MURIEL YOUNG
Granada Television Production

11.0 Christmas Lilies of the Field

MARIA SCHELL
BILLY DEE WILLIAMS

FILM Homer Smith returns to the small convent in Arizona where he had built a chapel nine years before. He finds that the sisters have new problems, in the shape of nine orphaned children...

See page 67

Mother Maria Maria Schell
Homer Smith

Billy Dee Williams
Janet Owens Fay Hauser
Sister Agnes Judith Pickett
Sister Albertine Hanna Hertelendy
Sister Gertrude Lisa Mann
Sister Elizabeth Donna Johnson
Dr Robles Sam D Bello
Constance Jean Jenkins
Dr Connor Fred Hart
TELEPLAY JOHN McGREEVEY
DIRECTOR RALPH NELSON

12.30 Abolish Christmas!

BILL GRUNDY
JOHN RAE

By Christmas eve, many people have had enough of the great Christian festival. One such person, who would abolish Christmas, is Bill Grundy. He feels it has become little more than an excuse for eating, drinking and excessive spending on presents. However, Dr John Rae, headmaster of Westminster School is among those who think there is still enough of value in the celebration of Christ's birth to retain Christmas. Both men put their case and debate the issue which is likely to arise in households all over the land.

DESIGNER JIM NICHOLSON
DIRECTOR/PRODUCER ROBERT FLEMING; EXECUTIVE PRODUCER DIANA POTTER
Thames Television Production

1.0 News at One

Get up to date with the latest home and international news from the studios of ITN, with Peter Sissons.

1.20 Thames News

1.30 Morris with Music in Ulster

Johnny Morris hosts this family Christmas concert from the Ulster Hall, Belfast. The Ulster Orchestra, conducted by music director Bryden Thomson, is joined by baritone Jack Smith and choirs from three schools — Belfast Royal Academy, Grosvenor High School and Methodist College.

DIRECTOR/PRODUCER ALAN HAILES
Ulster Television Production

2.30 Jason and the Argonauts

TODD ARMSTRONG
NANCY KOVACK

FILM To gain a kingdom which is rightfully his, the young, vigorous and ambitious Jason embarks on an eventful and fantastic adventure in search of the priceless Golden Fleece.

See page 67

Jason	Todd Armstrong
Medea	Nancy Kovack
Acastus	Gary Raymond
Argus	Laurence Naismith
Zeus	Niall MacGinnis
Hermes	Michael Gwynn
Pelias	Douglas Wilmer
Aeetes	Jack Gwillim
Hera	Honor Blackman
Hylas	John Cairney
Phineas	Patrick Troughton
Phalerus	Andrew Faulds
Hercules	Nigel Green

SCREENPLAY JAN READ, BEVERLEY CROSS; DIRECTOR DON CHAFFEY

4.15 Ad Lib

Seasonal edition presented by Ian Bartholomew, Nicky Christian, Duncan Goodhew, Oona Kirsch, Liz Lewis, Nicky Margolis, Beverley Martin, David Nunn, Nick Rowan and Graham Thornton. Christmas songs, films and a mystery object have all been suggested by previous competition winners, who will be joining the *Ad Lib* team in the studio.

RESEARCHER JANE NAIRAC
DESIGNER AGNES HALL
DIRECTOR ALISTER HALLUM
PRODUCER PETER MURPHY
EXECUTIVE PRODUCER JOY WHITBY
Yorkshire Television Production



4.45
Theatre Box
YOU MUST BELIEVE ALL THIS

BY ADRIAN MITCHELL

A play for children set in Victorian times, about four youngsters who find themselves at loggerheads with the grown-ups. At their brother's christening they are ridiculed and humiliated by their parents, the vicar and their teachers. Sent to bed in disgrace, for being too truthful, they escape to the attic where they decide to write a magazine to educate the grown-ups. Music is by Nick Bacat and Andrew Dickson. See page 57

Charles Dickens

Patrick Malahide

Mrs Rainbird Joanna Van Gysegem
Dr Snead Roger Sloman
Rev White Ralph Nossek
Mr Rainbird Donald Gee
Miss Grimmer Sonia Graham
Drowney Joyce Grant
Robin Alasdair Cameron
William Alex Lowe
Alice Sandra Osborn
Nettie Zoe Loftin
Joe Mark Farmer
Peggy Yolande Palfrey
DESIGNER ROBIN PARKER
DIRECTOR RICHARD BRAMALL
PRODUCER SUE BIRTWISTLE
EXECUTIVE PRODUCER PAMELA LONSDALE
Thames Television Production

News at 5.45**6.0 Thames News**

A round-up of the Thames area news, sport and weather with Andrew Gardner and Rita Carter.

6.35
Crossroads

Reg Lamont outwits Sharon Metcalfe over a Christmas present. The Brownlows have a surprising — and happy — ending.

For cast and story so far, see page 74

7.0
Give Us a Clue

MICHAEL ASPEL
LIONEL BLAIR
UNA STUBBS
PAT COOMBS
STACY DORNING
JOANNA VAN GYSEGHEM
TERRY SCOTT
JOE BROWN
NICHOLAS LYNDHURST
 Host Michael Aspel and the two team captains, Una and Lionel, invite celebrities to play charades.
DIRECTOR/PRODUCER
 ROBERT REED
Thames Television Production



7.30 Only When I Laugh

BY ERIC CHAPPELL

JAMES BOLAM
PETER BOWLES
CHRISTOPHER STRAULI
RICHARD WILSON
DERRICK BRANCHE

AWAY FOR CHRISTMAS

Christmas comes to the hospital ward and the patients decide to make the best of it. Out come the decorations and the mistletoe. When, unfortunately, a new patient is admitted everyone gets an unexpected chance to exercise the festive spirit. Music is by Ken Jones.

Figgis James Bolam
Glover Peter Bowles
Norman Christopher Strauli
Gordon Thorpe Derrick Branche
Dan Oliver Pye
Nurse Alex Alexandra Brook
Nurse Jane Jane Shackell
Children's voices Susan Sheridan
DESIGNER COLIN PIGOTT
DIRECTOR/PRODUCER VERNON LAWRENCE
Yorkshire Television Production

8.0 London Night Out

ROLF HARRIS
THE CHOIR OF WINCHESTER CATHEDRAL
BASIL BRUSH
JENNY LEE-WRIGHT
THE GEOFF RICHER DANCERS
TOM O'CONNOR

In this Christmas edition, host Tom O'Connor welcomes Rolf Harris, Jenny Lee-Wright and the Choir of Winchester Cathedral who sing the carols *Ding Dong Merrily on High*, *Silent Night* and *We Wish You a Merry Christmas*. Then cheeky fox Basil Brush threatens to take over the show. But Tom regains control in time to introduce two contestants aiming to *Name That Tune* for £1000. Writers are Dick Hills, Spike Mullins and Pat Finan. Music director is Alan Braden, vocal backing is by the Ladybirds and choreography by Geoff Richer.

DESIGNER MARTYN HEBERT
DIRECTOR/PRODUCER DAVID CLARK
Thames Television Production

9.0 Scrooge

ALBERT FINNEY
ALEC GUINNESS
EDITH EVANS
KENNETH MORE

FILM A musical version of Dickens' well-loved story *A Christmas Carol*. Ebenezer Scrooge, a

businessman of Victorian London, is a miser of the first order. His employees, including his chief clerk, Bob Cratchit, are overworked and monumentally underpaid. Charity leaves Scrooge cold. And his own life is as niggardly as his attitude to others. Then, one night, he has a visitation from the ghost of his former partner, Jacob Marley...

See pages 12 and 67

Ebenezer Scrooge

Albert Finney
Jacob Marley Alec Guinness
Ghost of Christmas Past

Edith Evans

Ghost of Christmas Present

Kenneth More

Bob Cratchit David Collings
Scrooge's nephew

Michael Medwin

Mrs Cratchit Francis Cuka
Fezzizwig Laurence Naismith
Tom Jenkins Anton Rodgers
Isabel Suzanne Neve
Nephew's wife Mary Peach
Mrs Fezzizwig Kay Walsh
Nephew's friend

Gordon Jackson

Ghost of Christmas Yet to Come

Paddy Stone

Portly gentlemen { Roy Kinnear

Derek Francis

Tiny Tim Richard Beaumont*SCREENPLAY/MUSIC/LYRICS*

LESLIE BRICUSSE

DIRECTOR RONALD NEAME

10.15 ITN News

Up-to-the-minute coverage of major events at home and abroad from the reporters, cameramen and editors of Independent Television News.

10.30 Scrooge
 Continued

11.25 Midnight Communion from Newcastle Cathedral

This service begins with the blessing of the crib and proceeds, after Bible readings and carols, to the Communion. Celebrant is the Provost, the Very Rev Christopher Spafford, assisted by Canon Peter Selby and Canon David Carrette. The sermon is by the Bishop of Newcastle, the Rt Rev Alexander Graham. Organist and master of music is Russell Missin, and choir director Keith Downie. The programme is introduced by Maxwell Deas.

DIRECTOR MALCOLM DICKINSON
Tyne Tees Television Production

12.30 Closedown

Lionel Blair: 'Guess my secret. Here's a clue — it was an accident, but the best Christmas present I've ever had.' Una Stubbs: 'Father Christmas got stuck in your chimney?' 'Try again. It'll be small, lovable and noisy.' — 'A puppy.' 'Wrong again. I've already got two, and you've got three.' 'Aunt Sally dolls?' 'No, no — think. Prince Charles and I have something in common.'

'You're not!'

'Yes — my wife is expecting — 10 years after our second child was born. It came as a shock, but we're thrilled. You can see how happy I am on *Give Us a Clue* at 7.0 tonight...'



Prospects for a happy Christmas in *Only When I Laugh* seem bleak. The patients dream of Christmas spent at home and to add to their depression a tearaway patient joins them. Apart from the chaos caused by the new patient, there's an absolute confusion of Father Christmases. Perhaps you do believe in Santa. But two Santas? Above is Roy Figgis (James Bolam) bringing a spot of Christmas cheer to one of the long-suffering nurses. But word has it that Gordon Thorpe also marks the festive occasion by sprouting a handsome white beard. The question is: how will Figgis react? Could it be the end of Christmas as we know it? Look in at 7.30.



If you've ever fancied writing a musical, take a tip from Leslie Bricusse, executive producer and composer of the music for tonight's film, starring Albert Finney (left). He simply starts with a song title. 'The title is like a newspaper headline,' says Bricusse. 'After that I need an opening and closing line, so that I know where I'm going. Next I find a musical phrase to fit the title and then that phrase is expanded into a complete melody. What remains is a crossword in which lyrics, emotionally correct, are fitted. And that's how it's done.' Bricusse has an Oscar and six more top awards to prove the idea works. *Scrooge*, 9.0.



9.0 Worzel's Christmas Special

BY KEITH WATERHOUSE, WILLIS HALL

JON PERTWEE

A CUP O' TEA AN' A SLICE O' CAKE

with UNA STUBBS GEOFFREY BAYLDON BILLY CONNOLLY BARBARA WINDSOR BILL MAYNARD

This singing and dancing special examines the important role that scarecrows play in helping Santa Claus find his way back to the North Pole on Christmas morning. It also explains what happens when a particular scarecrow — in this case, Worzel Gummidge — literally deserts his post. The music is composed and conducted by Denis King. Choreography is by Geraldine Stephenson.

Mrs Braithwaite Megs Jenkins Sue Charlotte Coleman John Jeremy Austin Mr Peters Mike Berry Mr Braithwaite Norman Bird Worzel Jon Pertwee The Crownman Geoffrey Bayldon Col Bloodstock

Thorley Walters Norman Mitchell Atkins Frank Marlborough Cyril Laurence Harrington Mr Shepherd Michael Ripper Lorry driver Bill Pertwee Saucy Nancy Barbara Windsor Aunt Sally Una Stubbs Bogle McNeep Billy Connolly Sgt Beetroot Bill Maynard Pickles Bramble Wayne Norman

CAMERA WOLFGANG SUSCHITZKY; FILM EDITOR RODERIC COOKE; DESIGNER HAZEL PEISER; DIRECTOR/PRODUCER JAMES HILL EXECUTIVE PRODUCER LEWIS RUDD Southern Television Production

10.0 Christmas Family Worship

Christmas is a time for the family. This morning, members of Duke Street Baptist Church, Richmond, Surrey take part in an act of worship led by Pastor William Free. Music coordinator is Victor Kee, the organist is Robert Smith and the pianist is Jackie Slade.

DIRECTOR/PRODUCER JIM POPE Thames Television Production

11.0 The Dazzle

EDNA O'BRIEN

When Timothy goes to bed, strange things happen. The bed creaks, the jug and basin talk and pictures come to life. Timothy can't cope until, one night, a friendly mouse arrives and shows him *The Dazzle*. Edna O'Brien reads her story, with graphics by Valerie Pye and Michael Richardson from original illustrations by Peter Stevenson. Music by Derek Hilton.

DESIGNER CHRIS WILKINSON DIRECTOR/PRODUCER JUNE WYNNDHAM-DAVIES Granada Television Production

11.30 We Six Kings

BY BARRY TOOK

THE KING'S SINGERS

Jeremy Jackman Alastair Hume Bill Ives Anthony Holt Simon Carrington Brian Kay WILLIAM RUSHTON

The King's Singers present a programme of special songs from Nostell Priory, Yorkshire. The music ranges from traditional carols to a comedy song on how to cure a hangover. Music director is Howard Goodall and music staging is by Ray C Davis.

DESIGNER COLIN PIGOTT DIRECTOR/PRODUCER VERNON LAWRENCE Yorkshire Television Production

12.0 The Three Lives of Thomasina

PATRICK McGOOHAN

FILM Scotland in 1912. The villagers of Invernoch are suspicious of the scientific methods used by their dour new 'vet' MacDhu, a widower with a small daughter, Mary. They prefer to take their pets to Lori MacGregor, a pretty girl who is revered as a witch by the local children. Matters come to a head when Mary's beloved cat Thomasina is injured...

See pages 9 and 67

MacDhu Patrick McGoohan Lori Susan Hampshire Mary Karen Dotrice Hughie Vincent Winter Rev Angus Peddie Laurence Naismith Jamie Denis Gilmore Grandpa Finlay Currie Willie Wilfred Brambell Mrs McKenzie Jean Anderson SCREENPLAY ROBERT WESTERBY DIRECTOR DON CHAFFEY

1.45 A Wedding in the Family

Alastair Burnet, widely praised for his commentary on 29 July, tells the story of Royal Wedding Day. Included are many moments not seen on television before, showing how the Royal family enjoyed the wedding service. There's also the full story behind 'that kiss', and what it was like to be inside Buckingham Palace during the balcony appearance. This record of a memorable day is produced by ITV's Royal Wedding team.

See pages 4 and 5

NEWS EDITOR JOHN FLEWIN OUTSIDE BROADCAST PRODUCER JIM POPE; DIRECTOR DIANA EDWARDS-JONES EDITOR STEWART PURVIS ITN Production

3.0 The Queen

The Queen's Christmas message to the Commonwealth.

See pages 4 and 5

3.15 The James Bond Film

SEAN CONNERY URSULA ANDRESS DR NO

FILM James Bond goes to the island of Jamaica to investigate the mysterious death of a British secret agent. In the process, he inadvertently comes across some mysterious doings by a certain Dr No. It transpires that the doctor has designs on nearby Cape Canaveral, and is the possessor of a secret weapon which can destroy it...

See pages 17 and 67

James Bond Sean Connery Honey Ursula Andress Dr No Joseph Wiseman Felix Leiter Jack Lord M Bernard Lee Prof Dent Anthony Dawson Quarrel John Kitzmiller Miss Taro Zena Marshall Sylvia Eurice Gayson Moneypenny Lois Maxwell SCREENPLAY RICHARD MAIBAUM, JOHANNA HARWOOD, BERKLEY MATHER; DIRECTOR TERENCE YOUNG

5.15 This is Your Life

EAMONN ANDREWS

Someone, somewhere will get a super Christmas surprise when Eamonn Andrews opens his famous red book.

News at 5.45



That old rascal Worzel Gummidge deserts his post today, and threatens the whole Christmas present delivery operation. As all children know, scarecrows have an important job on Christmas morning, to help Santa Claus find his way back to the North Pole. But Worzel's mind is on other things... Watch out for guest appearances by Scots comedian Billy Connolly, as a mean-minded scarecrow called Bogle McNeep; Bill Maynard as the military Sgt Beetroot; and Bill Pertwee as a lorry driver. Bubbly Barbara Windsor (above) is back, too, as Saucy Nancy, the ship's figurehead with a soft spot for Worzel. *Worzel's Christmas Special* is at 9.0.

5.50 The Muppet Movie

MEL BROOKS JAMES COBURN BOB HOPE TELLY SAVALAS

FILM Kermit the Frog comes across a lost Hollywood agent who shows him an advertisement for talented frogs. So off Kermit sets on the road to Hollywood and stardom... but it's a perilous and adventurous journey.

See pages 7 and 67

Himself Edgar Bergen 'Mad Man' Mooney Milton Berle Prof Max Krassman Mel Brooks Owner of El Sleezo Café James Coburn Bernie Dom DeLuise Beauty contest compère Elliott Gould Doc Hopper Charles Durning

Ice-cream vendor Bob Hope El Sleezo patron Madeline Kahn 'Myth' Carol Kane Lord's secretary Cloris Leachman

Insolent waiter Steve Martin Max Austin Pendleton Balloon vendor Richard Pryor El Sleezo tough Telly Savalas 'Snake' Walker the frog killer Scott Walker

Lew Lord Orson Welles El Sleezo pianist Paul Williams

Muppet performers voices:

Jim Henson (Kermit the Frog/Rowlf the Dog/Dr Teeth/Waldorf), Frank Oz (Miss Piggy/Fozzie Bear/Animal/Sam the Eagle), Jerry Nelson (Floyd Pepper/Crazy Harry/Robin the Frog/Lew Zealand), Richard Hunt (Scooter/Starter/Janice/Sweetums/Beaker), Dave Goelz (The Great Gonzo/Zoot/Dr Bunsen/Honeydew), Carroll Spinney (Big Bird).

SCREENPLAY JERRY JUHL, JACK BURNS DIRECTOR JAMES FRAWLEY

This is the moment the world was waiting for. At 11 am on 29 July, 1981, Prince Charles finally met his bride at the altar, an event witnessed on their television screens by 750 million people around the world. Prince Charles had promised that it would be 'a wonderful musical and emotional experience'. And it was. There were one or two hitches: Lady Diana Spencer muddled her vows and called her fiancé 'Philip Charles' instead of 'Charles Philip' and Prince Charles promised to endow his bride with all his goods, instead of all his worldly goods. But it didn't matter. Everyone agreed it was the wedding of the century — and you can recapture the thrill of it all today when ITV show how the Royal Family enjoyed this most memorable day. Alastair Burnet opens the album on *A Wedding in the Family* at 1.45.



The first James Bond film, *Dr No*, is still the favourite with many people, who maintain that Sean Connery's Bond never had a more seductive leading lady than the young Ursula Andress, rising like Venus from the sea. After *Dr No*, six more Bond films settled enduring fame and fortune on Connery (left). Casting Bond, producer Albert Broccoli said it didn't matter if he couldn't act, but he must move well. No one moved better than Connery. Another ace crimefighter joins forces with Bond this afternoon; Jack Lord, a favourite with ITV viewers as Steve McGarrett of *Hawaii Five-O*, treads the Jamaica beat as CIA man Felix Leiter at 3.15.



Possibly the longest-running unrequited love story in showbusiness — Miss Piggy's infatuation with Kermit — continues apace in *The Muppet Movie*. But once again the wily frog shows a reluctance to 'awooing go', even though Miss Piggy (left) repeatedly clasps him to her bosom and, in the film, rescues him from the dreaded Doc Hopper — who wants him to promote a chain of frogleg restaurants — and his henchman 'Snake' Walker the frog killer. True love, surely, deserves better reward — and the persistently evasive Kermit should watch out; Hell hath no fury like a pig scorned. 5.50.



Even New York in the 'Naughty Nineties' was outraged by the knock-about routines of bumbling ex-convicts Harry Dighby (James Caan, on left) and Walter Hill (Elliott Gould) in the fast-moving frolic film *Harry and Walter go to New York*. And perhaps the most magic moment comes when they make a vaudeville entrance into Shang Draper's, the most fashionable New York restaurant of 1892, a superbly designed period set later described by a critic as 'a living museum piece'. Michael Caine, as top safecracker Adam Worth and Diane Keaton also have the crime of their lives at 9.35.

7.40 Game for a Laugh

HENRY KELLY
MATTHEW KELLY
SARAH KENNEDY
JEREMY BEADLE

A special Christmas edition for all the family. Surprise games, stunts, crazy situations — the funny, the extra-ordinary, the way out. 'Real people' being themselves are the stars — and anything goes when we reveal 'children' are also *Game For a Laugh*.

DESIGNER PIP GARDNER
ASSOCIATE PRODUCER BRIAN WESLEY; DIRECTORS JOHN LONGLEY, PHIL BISHOP
PRODUCER ALAN BOYD
London Weekend Television Production

8.30 It'll Be Alright on the Night 3

DENIS NORDEN

Denis Norden introduces a completely new collection of out-takes from television, cinema and commercials. He pays especial attention to America, where, it appears, there is even more bad luck than on this side of the Atlantic. Watch out for two special treats: a series of live television commercials, and some particularly embarrassing moments during love scenes.

WRITER DENIS NORDEN
DESIGNER JAMES DILLON
DIRECTOR/PRODUCER PAUL SMITH
London Weekend Television Production

9.35 Harry and Walter Go to New York

JAMES CAAN
MICHAEL CAINE
ELLIOTT GOULD
DIANE KEATON
CHARLES DURNING
LESLEY ANN WARREN

FILM Harry and Walter are two colourful but not too successful variety artists in America of the late 19th century. Forced to augment their meagre income as stage buffoons, Harry and Walter turn to petty theft — and are inevitably caught red-handed. Sent to Conrad Penitentiary, our heroes find there the blueprints of a bank with a million dollars in its safe.

See pages 9 and 67
Harry Dighby James Caan

ADAM WORTH Michael Caine
WALTER HILL Elliott Gould
LISA CHESTNUT Diane Keaton
RUFUS T CRISP Charles Durning

GLORIA CHATSWORTH Lesley Ann Warren
BRENDA FLOWREN Val Avery
MISCHA LEWIS Jack Gilford
FLORENCE WARDEN DURGOM Dennis Dugan
BILLY GALLAGHER Burt Young
MICHAEL CONRAD Michael Conrad
LEARY Ted Cassidy
SCREENPLAY JOHN BYRUM,
ROBERT KAUFMAN
DIRECTOR MARK RYDELL

of joining in the evening's Christmas spirit. †

RIGSBY Leonard Rossiter
ALAN Richard Beckinsale
PHILIP Don Warrington
BRENDA Gay Rose
GWEN Helen Fraser
FRED Larry Martyn
LUCY Elizabeth Adair
DESIGNER COLIN PIGOTT
DIRECTOR/PRODUCER RONNIE BAXTER
Yorkshire Television Production

12.10 Star in the Sky

Enjoy carols sung by the children of St Richard's with St Andrew's School, Ham, Richmond, Surrey. The conductor is Alan Dudeney.

RESEARCHER PAMELA MONCUR
DESIGNER JIM NICOLSON
DIRECTOR MARGERY BAKER
Thames Television Production

12.20 Closedown



9.15 Disney Classic

9.25 Once Upon a Time

MARK WYNTER

Mark Wynter tells the story of *Dick Whittington*, illustrated by Valerie Pye. The Black Theatre is devised and performed by Susan Kodicek and Ros Cerny.

Stories by Anne Mountfield. *Once Upon a Time* is on your screen again on Friday.

WRITER BARRY HILL
DIRECTOR/PRODUCER PAT BAKER
Granada Television Production

9.40 Emmet Otter's Jug Band Christmas

Jim Henson, creator of the world-famous Muppets, presents this Christmas special with Emmet Otter and his friends. It tells how Emmet passes a shop window and sees a guitar — just what he needs to join a Hillbilly band. The story highlights a whole new dimension of the Muppets' antics.

ATV Network Production



Brough Scott has painful memories of Kempton Park race course. He will be there today presenting two races — including the £35,000, three-mile King George VI Chase, the richest steeplechase ever covered by *World of Sport*. But the last time former jockey Scott appeared at Kempton Park on a Boxing Day, he ended up being carried off. 'It was in 1965 and the horse I was riding fell with four fences to go,' he says. 'I was knocked out and ended up with the worst Christmas hangover of all time. Nobody believed I fell off a horse.'



Jean Seberg found instant fame at the age of 17 when Otto Preminger picked her from 17,000 hopefuls to be his *St Joan*. As a result she was acclaimed for her haunting and passionate portrayal of Joan of Arc. But the stardom which seemed hers for the taking never materialised, although one of her rare major parts was in this afternoon's hugely successful *Paint Your Wagon*, a lavish musical starring Lee Marvin (above), which cost 20 million dollars to make. Seberg herself earned a reputed £50,000 from it. But her private life tended to run on tragic lines, with political scandals and personal unhappiness. It ended at the age of 41 with her suicide in Paris in 1979.

10.30 Tiswas

SALLY JAMES
GORDON ASTLEY
FOGWELL FLAX
DEN HEGARTY
TERRY COATES
THE PHANTOM FLAN
FLINGER

Anything can happen when the madcap *Tiswas* team celebrates the year of the pie festive season with a studio party.

DIRECTOR BOB COUSINS
PRODUCER GLYN EDWARDS
ATV Network Production

ROBERT CHARLES; DEPUTY EDITOR
RICHARD RUSSELL; EDITOR
ANDREW FRANKLIN
EXECUTIVE PRODUCER STUART
MC CONACHIE; DIRECTOR
PATRICIA MORDECAI

Compiled for *Independent Television* by *London Weekend Television*

5.45 Family Fortunes

BOB MONKHOUSE with MICHAEL ASPEL
LIONEL BLAIR UNA STUBBS
ROY KINNEAR ANNA DAWSON
WINDSOR DAVIES MELVYN HAYES
DONALD HEWLETT JOHN CLEGG
MICHAEL KNOWLES

A special Christmas edition of this hit quiz, featuring the stars of two popular TV series. Michael Aspel, Lionel Blair and Una Stubbs, regulars of *Thames Television's Give Us a Clue*, supported by Roy Kinnear and Anna Dawson, compete for The Normansfield Hospital for the Mentally Handicapped. Opposing them is the BBC's *It Ain't Half Hot, Mum* team of Windsor Davies, Melvyn Hayes, Donald Hewlett, John Clegg and Michael Knowles, for the Birmingham Children's Hospital. Each team hopes to win cash and 'hidden prizes' for the hospital it supports. The questions have several 'correct' answers. The secret of success is to pinpoint the most popular answer recorded earlier in a poll of the public. Music is by Jack Parnell and Dave Lindup. Produced in association with Talbot Television and Goodson Todman Productions.

DESIGNER RICHARD PLUMB
DIRECTOR GRAHAM C WILLIAMS
PRODUCER WILLIAM G STEWART
ATV Network Production

2.20 Paint Your Wagon

LEE MARVIN
CLINT EASTWOOD
JEAN SEBERG

FILM In the days of the California Gold Rush, Pardner, a young prospector, recovers from the accident in which his brother was killed, to find himself half-owner of a gold mine.

See page 69

Ben Rumson Lee Marvin
Pardner Clint Eastwood
Elizabeth Jean Seberg
Rotten Luck Willie Harve Presnell

Mad Jack Duncan Ray Walston
Horton Fenty Tom Ligon
Parson Alan Dexter
Horace Tabor

William O'Connell
Haywood Holbrook Ben Baker
Mrs Fenty Paula Trueman
Mr Fenty Alan Baxter
Jacob Woodling John Mitchum
Sarah Woodling Sue Casey
Joe Mooney Terry Jenkins
SCREENPLAY PADDY CHAYEFSKY
FROM THE MUSICAL BY LERNER
AND LOEWE; DIRECTOR
JOSHUA LOGAN

4.55 Results

5.5 Metal Mickey

BY COLIN BOSTOCK-SMITH
METAL MICKEY
PANTOMICKEY

When the school pantomime is cancelled, Metal Mickey organises his own.

Mickey Himself
Father Michael Stanton
Mother Georgina Melville
Granny Irene Handl
Ken Ashley Knight
Janey Lola Young
Mrs Young Louise Nelson
Haley Lucinda Bateson
Steve Gary Shail
Mr Young Cy Grant
DESIGNER RAE GEORGE
DIRECTOR/PRODUCER
MICHAEL DOLENZ
London Weekend Television Production

5.35 ITN News

All programmes are in colour unless otherwise stated

6.30 Russ Abbot's Christmas Madhouse

DUSTIN GEE
PATTI GOLD
MICHAEL BARRYMORE
SUSIE BLAKE
JEFFREY HOLLAND
BELLA EMBERG
Alyn Ainsworth and his Orchestra
Join Russ Abbot and friends for a variation of the seasonal song — *The Twelve Days of Christmas*. The writers are Russel Lane, Geoff Rowley, Howard Imber and Bernard Wilkie. Songs are by Colin Bostock-Smith, Paul Minett and Brian Leveson; script associate is Russel Lane and musical numbers are staged by Bruce McClure.

See page 59
DESIGNER PIP GARDNER
ASSOCIATE PRODUCER BRUCE
MCCLURE; DIRECTOR/PRODUCER
JOHN KAYE COOPER
London Weekend Television Production

7.15 The Thirty Nine Steps

ROBERT POWELL
DAVID WARNER

FILM Colonel Scudder, of British Intelligence, has unearthed a plot to assassinate the Greek prime minister on a visit to London and thus precipitate World War One. Scudder takes refuge in the apartment of Richard Hannay, an engineer on leave in London, who as a result, finds himself involved in an espionage adventure. After Scudder has been stabbed, Hannay stumbles on the secret of The Thirty Nine Steps...

See page 69

Richard Hannay Robert Powell
Appleton David Warner
Chief Supt Lomas Eric Porter
Alex Karen Dotrice
Col Scudder John Mills
Sir Walter Bullivant

George Baker
Bayliss Ronald Pickup
Porton Timothy West
David Miles Anderson
Lord Rohan Andrew Keir
Magistrate Robert Flemming
Harkness William Squire
SCREENPLAY MICHAEL ROBSON
DIRECTOR DON SHARP

9.10 ITN News

9.15 Tales of the Unexpected

DENIS QUILLEY
SIMON CADELL

HIJACK
BY ROBERT L FISH,
DRAMATISED BY
DENIS CANNAN

with SEAN BARRETT
SUZANNE DANIELLE

A VIP flight with 60 of the world's leading surgeons aboard, bound for a conference. The crew has been carefully briefed. So why is the elegant stewardess slow in serving the ordered drinks? *Tales of the Unexpected* returns with a new series next year.

Capt Waterhouse

Denis Quilley
Co-pilot Simon Cadell
Milly Suzanne Danielle
Steward Sean Barrett
English passenger Neville Phillips
German William Merrow
American lady Helen Horton
Scottish passenger

John Graham
American Douglas Lambert
Security guard Richard Foxton
Control Mathew Long
voices Peter Tuddenham

DESIGNER LEO AUSTIN
DIRECTOR HERBERT WISE
PRODUCER JOHN ROSENBERG
EXECUTIVE PRODUCER
JOHN WOOLF
Anglia Television Production

9.45 An Audience with Dudley Moore

Hollywood's latest superstar, and one of Britain's favourite comic and musical talents, returns home in triumph. After his huge success in 10 with *Bo Derek* and his new hit comedy film *Arthur*, Dudley Moore tonight meets and entertains a celebrity audience. It includes Shirley Bassey, Adam Faith, Stanley Baxter, Martin Shaw, Robert Powell, Tom Conti, Lulu, Clive James, Rolf Harris and Denis Norden. Special guest star is award-winning singer/songwriter Christopher Cross. Music director is Alyn Ainsworth.

DESIGNER MICHAEL MINAS
DIRECTOR KEN O'NEILL
PRODUCER RICHARD DREWETT
London Weekend Television Production

10.45 Salute to Fred Astaire

GENE KELLY
AUDREY HEPBURN
JAMES STEWART
CHARLTON HESTON
CYD CHARISSE
ELEANOR POWELL

'Can't act. Can't sing. Slightly bald. Can dance a little.' A talent scout's verdict on young Fred Astaire. Tonight, amid a glittering array of admiring showbusiness friends and colleagues, the 82-year-old actor/dancer/singer receives a Lifetime Achievement Award for his unique contribution to film. This tribute includes highlights from some of his box-office hits — *The Gay Divorcee*, *Roberta*, *Top Hat*, *Ziegfeld Follies*, *Easter Parade*, *The Band Wagon*, *Funny Face*, *Silk Stockings*, *Firian's Rainbow*, *On the Beach* and *The Towering Inferno*. And there are clips of Astaire dancing with famous partners like Eleanor Powell, Cyd Charisse, Audrey Hepburn and the incomparable Ginger Rogers. Your host is David Niven, and among the celebrities taking part are Gene Kelly, Audrey Hepburn, James Stewart, Charlton Heston and Cyd Charisse.

12.30 Close

Sit Up & Listen with Claire Rayner.

followed by

Closedown

All programmes are in colour unless otherwise stated

One-time drummer Russ Abbot started out earning £15 a week playing the clubs with The Black Abbots group. Nowadays you can add several noughts to that on the annual figure he pays out for props and costumes alone. You can see where some of the money goes in today's *Russ Abbot's Christmas Madhouse* where, as ever, he concentrates the humour on the visual rather than the verbal. He explains: 'For television the humour ought to be the type that provokes hearty laughter. I've always believed that good unrestrained laughter is good for people. I hope after the Christmas show, viewers will be feeling on top of the world.'

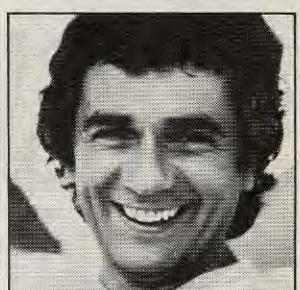


Robert Powell, hero of the remake of John Buchan's *The Thirty Nine Steps* being shown today, is on the run in the wild Scottish countryside, facing untold hazards in a great chase sequence. But whatever the discomforts of wet weather and icy, swollen rivers, there's always some consolation to be found in a cool blonde. Here Powell is seen with his co-star Karen Dotrice, who was named Actress of the Year in 1980 by the Variety Club of Great Britain, having already been voted most promising newcomer in the British Film Awards for her part in the film. 'It was wonderful,' says Karen 'to get a part which allows me to be terribly grown-up'.



Tension shows on the faces, and the title says it all: tonight's episode in *Tales of the Unexpected* is called *Hijack*. Simon Cadell (left) plays the co-pilot, with Sean Barrett as the steward and Denis Quilley as the captain. The episode was filmed mainly in the crowded cockpit of a grounded VC10 airliner. But if the men's acting style was cramped, Suzanne Danielle's was more so. She plays a stewardess who spends much of the action locked in the lavatory. 'I can't remember a worse location', she says.

Tonight's programme, *An Evening with Fred Astaire*, pays tribute to Hollywood's greatest hooper. Now 82, the films he made through the Thirties, Forties and Fifties live on as classics. And Astaire's reputation was such that he was the only dancer to have his own radio programme, because his tap dancing sounded just as exciting as it looked. He was a tough task master who worked on a routine over and over again, insisting on retake if one single click of those dancing feet was out of step during a tap number. He would organise a dance routine like a general drawing up battle lines. And to this day, anyone who was involved with Astaire has one word for him: perfectionist.



Among the celebrities who comprise *An Audience with Dudley Moore* is a very special music man: Dud's tutor for three years at Oxford University, Dr Bernard Rose. He recalls: 'Whenever I became exasperated about some facet of his playing and tried to admonish him he would knock me out of my stride by saying something like, "Well, it might not be how Bach intended but that's how Mum likes it."'

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8.15

Pop Crazy



Dennis Waterman (inset), who appears in tonight's *Secombe with Music*, says for years he wanted to be a pop star. 'I used to play the coffee bar circuit, hoping to be discovered,' he says.

When he finally made some records they disappeared without trace. 'They weren't so much released. They escaped.' Even the record that put him in the charts, *I Could Be So Good To You*, failed to make an impression when first issued. When it was re-released, Waterman suddenly was a pop singer and even went on tour. 'It was wonderful. I've always wanted people to realise that I'm not just an actor — that I sing as well.' Apart from singing tonight, he will be seen dressed as the Tin Man from the *Wizard of Oz*.

9.15 A Flintstone Christmas

Cartoon fun in the Stone Age. When Santa Claus sprains his ankle while delivering presents, cavemen Fred Flintstone and his friend Barney Rubble save Christmas for the world's children by taking Santa's place.

10.0

Morning Worship

THE GIFTS OF GOD

Part 6: *Our Church*. Concluding this series of meditations for Advent. Taking part is the choir of St Ann's Church, Manchester, under choirmaster and organist Ronald Frost. Solo organist is Audrey Robinson. Specially composed music is by Peter Skellern, and readings are by Anna Cropper.

RESEARCHER SANDRA GREENWOOD; DESIGNER ANN DABINETT; FILM EDITOR REG KENNINGTON; DIRECTOR DAVE WARWICK; PRODUCER PETER HEINZE
Granada Television Production



9.30

Jilted?

Viewers watching tonight's production of George Bernard Shaw's *Pygmalion* will take it almost for granted that anyone with Robert Powell's good looks will end up getting the girl. Powell plays the frank and robust Professor Higgins and the female in question is flower girl-cum-lady Eliza Doolittle, played by Twiggy. (Powell and Twiggy are shown above). In his postscript to the play, Shaw says the fact that Higgins will marry Eliza has a strong appeal to the romantically inclined. But he then dashes the hopes of the romantics. Once the play ends, says Shaw, Eliza will turn down Higgins and marry a man some 20 years younger, by the name of Frederick Eynsford Hill.

It isn't the first role Powell has played in which he doesn't get the girl. Recently, he portrayed Raymond Chandler's famous private eye Marlowe on the stage. He sees Marlowe as a 'sort of Superman in a dirty mac'.

11.0 Christmas Sunshine

Vocal group Sunshine provides happy Christmas music, including tunes from Disney and other children's films plus some Winter songs. The Scottish National Orchestra junior chorus joins in for a selection of carols. Members of Sunshine are: David Balfe, Alyson McInnes, Alasdair MacBean, Sandy Rogers and Drew Ross. Music director Arthur Blake.

DESIGNER JACK ROBINSON
DIRECTOR ARCHIE McARTHUR
Scottish Television Production

11.30

Survival Special

TWO IN THE BUSH

Award winning husband and wife camera team Alan and Joan Root have contributed outstanding film of animals to *Survival*. Now, the Roots themselves are the subject of this fascinating documentary. It's a record of skill, patience and courage which shows how they shot some of the most dramatic and dangerous wildlife sequences ever to come out of Africa. The narrator is John Hedges. ♫
EDITOR RAMON BURROWS
PRODUCER ALAN ROOT
Anglia Television Production

12.30 Flash Gordon



This feature-length cartoon of the famous comic character begins in the autumn of 1978. A message has been received from an alien civilisation on a distant planet encircling another sun. It reads: 'Earthmen: We have found your deep space probe. Welcome to the Universe. Please convey our greetings to our brother Flash Gordon. Barin, Emperor of Mongo.' Who is — or was — Flash Gordon? The answer comes...

See page 69

ANIMATION DIRECTOR GWEN WENTZLER

2.15 The Big Match

BRIAN MOORE
JIM ROSENTHAL

Action from three of yesterday's top League games plus all the latest football news.

EDITOR JEFF FOULSER
PRODUCTION TEAM RICHARD WORTH, TONY MILLS
DIRECTOR TED AYLING
London Weekend Television Production

3.15 Mysterious Island

MICHAEL CRAIG
JOAN GREENWOOD
HERBERT LOM

FILM Capt Cyrus Harding, an officer in the American Civil War, leads Union soldiers in a daring escape from a Confederate prison camp. The means of escape: a captured Reb observation balloon. Then a violent storm carries the balloon westwards, and its occupants eventually land on an uncharted Pacific island...

See page 69

Capt Cyrus Harding

Michael Craig

Lady Mary Fairchild

Joan Greenwood

Herbert Brown

Michael Callan

Capt Nemo

Herbert Lom

Gideon Spilett

Gary Merrill

Elena

Beth Rogan

Sgt Penncroft

Percy Herbert

Tom

Nigel Green

Neb

Dan Jackson

SCREENPLAY JOHN PREBLE,

DANIEL ULLMAN, CRANE WILBUR

DIRECTOR CY ENDFIELD

5.0 Of Muppets and Men

Jim Henson, creator of the Muppets, guides you through this one-hour docu-

mentary. It offers some fascinating behind-the-scenes glimpses of the planning and professional expertise that produces the mayhem and magic of *The Muppet Show*. Henson humorously explains that Kermit's key role (trying to hold together this bunch of crazies) is a little like his own, and it's a minor miracle that 120 shows did get made. But it isn't all laughter during rehearsals, in the Muppet workshop, as you'll soon see. Some of the show's famous guests, including Roger Moore, Andy Williams, Bob Hope, Raquel Welch, Peter Sellers and John Cleese, are shown working with the Muppets.

DIRECTOR HARLEY COOK, PETER BERRY; PRODUCER ELIZABETH TAYLOR MEAD; EXECUTIVE PRODUCER DAVID LAZER

6.0 ITN News

6.15 A Christmas Messiah

SHEILA ARMSTRONG
KIKI DEE
ALFREDA HODGSON
GWYNNE HOWELL
PAUL JONES
RICHARD MORTON
THE HALLE ORCHESTRA
Conductor OWAIN ARWEL HUGHES
Leader PAN HON LEE
THE HALLE CHOIR
Chorus Master RONALD FROST
with EARLENE BENTLEY
MIQUEL BROWN
CELENA DUNCAN
ALASTAIR HAIGH
RICHARD HILL
JUDI KENT
RITCHIE PITTS
HOLMFIRTH CHORAL SOCIETY
Conductor KENNETH ROTHERY

Since its first performance in 1742 Handel's *Messiah* has become a Christmas institution, particularly in the North of England where in chapel, church or cathedral the music rings out every year. Tonight's performance captures the unique quality of the work as a living celebration of Christmas. The score is presented in a variety of settings sung by a variety of voices: the Halle Orchestra and Chorus, an amateur choir in the heart of the Yorkshire valleys, a black Gospel group and the rock voices of Kiki Dee and Paul Jones. The programme is prefaced by an introduction from the conductor Owain Arwel Hughes. Special arrangements are by music



Tim Brooke-Taylor in *The Goodies' Christmas Special*.

director Bill Connor.

RESEARCHER JON PLOWMAN
DIRECTOR DAVID LIDDIMENT
PRODUCER STEVE HAWES
Granada Television Production

7.15 The Goodies Christmas Special

TIM BROOKE-TAYLOR
GRAEME GARDEN
BILL ODDIE

Snow White 2

Just when you thought it was safe to go back to the pantomime... The Goodies — Tim Brooke-Taylor, Graeme Garden and Bill Oddie — bring you *Snow White 2*. David Rapaport plays the Chief Dwarf and Annette Lyons is Snow White. Narrator Richard Briers; choreography by Ali Minto.

See page 105

WRITERS GRAEME GARDEN, BILL ODDIE; DESIGNER JAMES DILLON
EXECUTIVE PRODUCER DAVID BELL; DIRECTOR/PRODUCER BOB SPIERS
London Weekend Television Production

7.45 Bruce Forsyth's Play Your Cards Right

with LESLY ANDERSON
GILLIAN ELVINS
DENNI KEMP
NATALIE SHAW
JOHN MELAINEY

Two more married couples test their awareness of public opinion and their skill at a simple card game. Bruce Forsyth fires the questions and peppers the proceedings with that off-the-cuff wit for which he is renowned. Programme consultant is Gill Fates. The series is produced in association with Talbot Television and Goodson-Todman Productions. You can see another edition of this popular game show on Friday.

DESIGNER BILL MCPHERSON
DIRECTOR ALASDAIR MACMILLAN
PRODUCER DAVID BELL
London Weekend Television Production

8.15 Secombe with Music

HARRY SECOMBE
with CLEO LAINE
DENNIS WATERMAN
RICHARD WILSON
JOHN DANKWORTH
SHIRLEY CHERITON
RAY C DAVIS
CANTABILE

Harry and his famous friends mix up a sparkling cocktail of comedy and music to banish those post-Christmas blues. Pop, jazz, opera, sketches, reminiscences — all this and more in a happy party at which you are guest of honour. The script is by Alistair Beaton, Nick Bicat, Jimmy Grafton, Russell Davies, Sonny Hayes and Eric Chappell. Music associate is Ronnie Cass, and music director is Peter Knight.

See pages 20/21

DESIGNER COLIN PIGOTT
DIRECTOR/PRODUCER VERNON LAWRENCE
Yorkshire Television Production

9.15 ITN News

9.30 Celebrity Playhouse

TWIGGY
ROBERT POWELL
PYGMALION

BY BERNARD SHAW, ADAPTED BY PAT SANDYS

with MONA WASHBOURNE
RONALD FRASER
HELEN SHINGLER
ARTHUR ENGLISH

A special production of Shaw's funny and touching play first produced in London and New York in 1914, which has remained a firm favourite ever since. Cockney flower seller, Eliza Doolittle is the pupil who wants to be a lady. Professor of phonetics Henry Higgins is the teacher who swears that he can pass her off as a duchess after six months. For Eliza those six months are terrifying, turbulent, occasionally tender. For Higgins, they are either exciting or boring, depending on his mood. Between two such very different people, what possible relationship can exist? Music is by Harry Rabinowitz.

See pages 24/25

Times magazine Be sure to place a regular order

Clara Eynsford-Hill
Marsha Fitzalan
Mrs Eynsford-Hill
Pauline Jameson
First bystander
Gordon Salkill
Freddy Eynsford-Hill
Shaun Scott
Eliza Twigg
Col Pickering Ronald Fraser
Second bystander Maeve Leslie
Third bystander Donald Groves
Fourth bystander Doug Roe
Prof Higgins Robert Powell
Mrs Pearce Mona Washbourne
Alfred Doolittle Arthur English
Mrs Higgins Helen Shingler
Maid Sarah-Jane Bickerton
DESIGNER EILEEN DISS
DIRECTOR JOHN GLENISTER
EXECUTIVE PRODUCER DAVID CUNLIFFE
Yorkshire Television Production

11.15 Clive James at the Movies

Celluloid classics like *Gone with the Wind* and *Casablanca* have stood the test of time. But how will history judge such offerings as *Teenagers from Outer Space* and *The Wild Women of Wongo*? According to Clive James, these films have actually improved with age. James uncorks some vintage moments from a variety of monster movies. Maligned by conventional critics, they are now reappraised by James for the artistry their creators so diligently displayed.

EXECUTIVE PRODUCER RICHARD DREWETT; RESEARCHER STEPHEN SMALLWOOD; DIRECTOR ALASDAIR MACMILLAN
PRODUCER NICHOLAS BARRETT
London Weekend Television Production

12.15 Police Surgeon Secrets

Another adventure with police surgeon Dr Simon Locke (Sam Groom). ♦

12.45 Close

Sit Up & Listen with Claire Rayner.

followed by

Closedown

Viewers in the Thames/LWT region who can receive alternative programmes from adjoining ITV areas will find transmissions alter as follows:

ATV 9.0 Farming; 9.30 Gardening; 2.15 Soccer.

SOUTHERN 9.30 *Stingray*; 12.30 Film — *King Solomon's Mines*. Deborah Kerr and Stewart Granger on a dangerous African safari.

ANGLIA 9.0 *Dance Goes On*; 9.50 *Popeye*; 2.15 *Match of the Week*.

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5.45

Porkers' paradise

Miss Piggy, assuredly, isn't the only porcine superstar on ITV over the holiday. Even her glamorous life pales beside the pampered existence of Clara and Anna. These large white sows are stars of the unique Mary Chipperfield-trained farmyard animal act (above), along with five goats and a donkey, in *Billy Smart's Christmas Circus*.

Clara and Anna have:

- a high protein diet of horse food, plus carrots and sugar lumps;
- their own heated, mini-horse box-style trailer when they happen to be 'on the road';
- winter quarters in Britain's best-known stately home, Longleat House;
- their own hose shower, with specially warmed water for a spruce up after they've been rooting around as only pigs can;
- and a life expectancy of about six times the normal for piggies that are not so gifted.

Mary's husband Roger Cawley, who helped train the farmyard act, explains: 'We've had them since they were tiny. They're five years old now and will probably live to about 12, working in the act. Pigs are really very intelligent, friendly animals. But the normal life expectancy is about two years. Then, sadly, they are turned into pork chops.'

Only one slight cloud in the idyllic lifestyle of Clara and Anna. No sex!

'It wouldn't really do for them to keep producing litters of piglets,' says Cawley. 'It would interrupt their showbusiness careers.'

'Besides, expectant mums tend to get stage fright . . .'

DAVE LANNING

9.30 Cockleshell Bay

FISHY THINGS

When Cockle twins Robin and Rosie go fishing on Mr Ship's boat, they make an unexpected catch. Writer and narrator is Brian Trueman.

DIRECTOR JACKIE COCKLE
PRODUCERS MARK HALL,
BRIAN COSGROVE

9.40 Rainbow

GEOFFREY HAYES

STANLEY BATES
JANE TUCKER
ROD BURTON
FREDDY MARKS
ROY SKELTON

WINTER/SPRING

Geoffrey tells George, Zippy and Bungle about the changes that take place as Winter ends and Spring begins. Rod, Jane and Freddy sing *Winter/Spring*, and you visit Cockleshell Bay. The puppeteers are Valerie Heberden and Ronnie Le Drew. Lines and Shapes and Grandma Bricks of Swallow Street are by Brian Cosgrove and Mark Hall.

WRITER JOHN KERSHAW
RESEARCHERS MAZZI JONES,
GILLIAN TRETHOWAN
DIRECTOR STUART HALL
PRODUCER JOE BOYER
EXECUTIVE PRODUCER
CHARLES WARREN
Thames Television Production

9.55 Cinderella

A 40-minute animated puppet film based on the story of Cinderella. Music is by David Rohl and Stuart J. Wolstenholme. Puppets are by Bridget Appleby and the animators are Marj Graham, Jackie Cockle, Barry Purves, Andrea Lord and Steve Moss. The models are played by Peter Saunders and Christine Walker.

CAMERA JOE DEMBINSKI, JIM NOBLE; EDITOR JOHN McMANUS
DIRECTOR MARK HALL
PRODUCERS MARK HALL, BRIAN COSGROVE; EXECUTIVE PRODUCER JOHN HAMBLEY
Thames Television Production

Programmes as Thames except:

ATV 10.40 Film — *Ghost Train*, Arthur Askey, Richard Murdoch in comedy thriller.

SOUTHERN 10.40 Film — *Belles of St Trinian's*. The infamous sixth formers kidnap a racehorse. Starring Alastair Sim and Joyce Grenfell; 7.30 Film — *Tamarind Seed*. Julie Andrews, Omar Sharif in a Barbados spying romance.

ANGLIA 10.40 *Stingray*; 11.5 Chips.

MONDAY

10.40 When Comedy Was King

CHARLIE CHAPLIN
BUSTER KEATON
LAUREL AND HARDY
GLORIA SWANSON
THE KEYS COPS

FILM This compilation film, made in black and white, is a look at Hollywood and its silent comedy stars in the 15-year period from 1914 to 1928. Depression was just around the corner, but so were the talkies, and the whole, crazy, wonderful field of visual slapstick was to disappear, just when the world needed it most. In the dozens of film excerpts from which this movie was compiled, you'll see, besides those named above, the following laughter-makers: Ben Turpin, Fatty Arbuckle, Harry Langdon, Mabel Normand, Charley Chase, Jimmy Finlayson, Snub Pollard, Billy Bevan, Mack Swain, Edgar Kennedy and many, many more clever clowns from the silent days... when comedy was king.

See page 69
WRITER/PRODUCER ROBERT YOUNGSON

12.0 Gymnastics

THE COCA COLA INTERNATIONAL from Wembley Arena After last month's World Championships in Moscow, top gymnasts converge on London for this major event. Competing are champions from America, Russia, China, Japan, Rumania and Britain. The commentators are John Taylor and Monica Phelps.

DIRECTOR/PRODUCER

MIKE WARD

Independent Television Sport Production

1.0 ITN News

1.5 Bank Holiday Racing

FROM KEMPTON PARK Brough Scott introduces the Christmas Meeting. Paddock commentator is John Oaksey, race commentator Graham Goode and John Tyrell covers the betting and results.

Your Card:

1.15 Ladbroke Betcha Novices' H'cap Hurdle (Qualifier) (2m).

1.45 Ladbroke H'cap Chase (2½m).

DIRECTOR BOB SERVICE

Independent Television Sport Production



Seeing the light... a youngster discovers what it's like to experience *Close Encounters of the Third Kind* at 7.30.

2.5 Caravans

ANTHONY QUINN
MICHAEL SARRAZIN
JENNIFER O'NEILL
CHRISTOPHER LEE

FILM It is 1948 in the beautiful city of Kashan in Central Asia. Assigned by the US Ambassador to find Ellen Jasper, the wayward daughter of a senator, Mark Miller visits the powerful Sardar Khan, the wily power behind the throne. The latter tells Mark that Ellen is now married to his nephew, Colonel Nazrullah, and has renounced her American citizenship. Mark later meets the Colonel, but only from a local doctor does he learn that Ellen was last seen in a desert village, helping a group of travelling nomads...

See page 69

Zulfizar Anthony Quinn
Mark Miller Michael Sarrazin
Ellen Jasper Jennifer O'Neill
Sardar Khan Christopher Lee
Crandall Joseph Cotten
Nazrullah Behrooz Vosoughi
Richardson Barry Sullivan
Dr Smythe Jeremy Kemp
SCREENPLAY NANCY VOYLES,
CRAWFORD AND THOMAS A
McMAHON, LORRAINE WILLIAMS
DIRECTOR JAMES FARGO

4.25 Everest in Winter

In Winter, Everest is an icy hell with winds of up to 100mph. Temperatures plunge to 45 below zero. It's the worst time to tackle this toughest of all mountains. But, on 10 November 1980, eight of the world's most experienced climbers set

themselves the ultimate test — to scale 29,028ft Everest without Sherpas or supplementary oxygen. To add to the difficulty, they chose a route that had never been conquered, the precipitous West Face. This documentary, narrated by John Hurt, shows what happened. Music by Ernie Wood.

See pages 136/137

CAMERA MIKE SHRIMPTON
SOUND GRAHAM ROBINSON
FILM EDITOR STEVEN FAIRHOLME
ASSOCIATE PRODUCER MICHAEL
MALONEY; DIRECTOR ALLEN
JEWURST; PRODUCER
CHRIS LISTER

5.25 News

5.45 Billy Smart's Christmas Circus

KEITH HARRIS

Ventriloquist Keith Harris, assisted by Cuddles the monkey and Orville the duck, introduces this sparkling spectacular from the giant Big Top at Winkfield,



We're off on the road to... mayhem. Join comedian Freddie Starr (left) on a concert tour around the provinces. 10.15.

near Windsor, Berkshire. Take a ringside seat for dazzling and drama with a galaxy of international circus stars. From Spain, balancing act Los Hermans; from Italy, The Rastellis clowns; from Switzerland, trapeze artist Miss Isabella, plus high-wire comedy with Miss Alexandra and Pio Nock; from Poland, The Salve Troupe, gymnasts, plus The Bambkos trampoline acrobats; and from Great Britain, Mary Chipperfield's Farmyard Animals, presented by Thoreson Kohrman. Circus production by Ronnie and Billy Smart; music director Alan Braden. Adding extra glamour, The Rex Rey showgirls. George Martin is script associate.

DESIGNER GRAHAM PROBST
DIRECTOR/PRODUCER
CHRISTOPHER PALMER
Thames Television Production

7.0

Coronation Street

How will the Rovers' regulars react to Annie Walker's new 'Happy Hour'? What will Elsie Tanner say to Mike Baldwin's suggestion that she make up a foursome with one of his customers?

Oracle sub-titles for
the hard of hearing

For cast, see page 74

7.30

Close Encounters of the Third Kind

RICHARD DREYFUSS
FRANCOIS TRUFFAUT
TERI GARR

FILM Roy Neary, a repair man for an electricity supply company, witnesses unidentified flying objects near his home in Indiana. This encounter sets in motion a startling chain of

dramatic events, and Neary tries desperately to understand what has happened. He is baffled by the apparent governmental cover-up that blocks his efforts...

See pages 6 and 69

Roy Neary Richard Dreyfuss
Claude Lacombe

François Truffaut

Ronnie Neary Teri Garr
Jillian Guler Melinda Dillon
David Laughlin Bob Balaban
Robert Lance Hendriksen
Wild Bill Warren Kemmerling
Farmer Roberts Blossom
Jean Claude Phillip Dodds
Barry Guler Cary Guffey
Brad Neary Shawn Bishop
Sylvia Neary Adrienne Campbell

SCREENPLAY/DIRECTOR

STEVEN SPIELBERG

10.0 ITN News

10.15 Freddie Starr on the Road

Outrageous comedian Freddie Starr goes on tour, dragging a film crew behind him. The result... mayhem.

See page 141

CAMERA SIMON KOSOFF

SOUND JIM CLARK

EDITOR JEREMY McCACKEN

DIRECTOR/PRODUCER

FRANK CVITANOVICH

Thames Television Production

11.35

Susanna's Secret

In this comedy opera by Wolf-Ferrari, Count Gil and his young wife, Susanna, are blissfully in love. Then, when Gil arrives home one day, he smells the scent of Turkish tobacco in the drawing room. An awful suspicion occurs to him, and Gil is a jealous man. Produced in association with Scottish Opera. The opera director is Graham Vick.

Susanna Maire McLaughlin
Count Gil Alan Oke
Sante Peter Quilliam Cain

DESIGNER JACK ROBINSON

DIRECTOR BRIAN MAHONEY

EXECUTIVE PRODUCER

ROBERT LOVE

Scottish Television Production

12.25 Close

Sit Up & Listen with Pamela Stephenson. Tonight and all week she reads samples of her own brand of humour.

DIRECTOR ANNE BASSET

Thames Television Production

followed by

Closedown

W
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D

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TEB29



9.0

Provincial problems

There were these three young women living in 19th-century provincial Russia who longed to get back to Moscow where they were born. The youngest, Irina (pictured above centre and played by Emily Richard), thought she had all the world before her. The eldest, Olga (on the left and played by Janet Dale), a schoolteacher, knew she hadn't. Moody Masha (Suzanne Bertish, right), the married one, had a passionate nature that did her no good at all. And Moscow was a long way away.

Trevor Nunn, artistic director of The Royal Shakespeare Company, has transferred his stage production of Anton Chekov's play *The Three Sisters* to television, with minimal changes.

The result is a rare event, particularly on film. Here is a production which for once really does convey the almost bafflingly powerful emotions that ever seem to rage in Russian breasts. Played largely in single or group close-ups, the style makes enormous demands of the actors. The length, some three hours, makes demands of audiences.

TOM BEDFORD

9.30 The Land of Lots of Time

The tragic history of the Western Plains of New South Wales, plagued by rabbits and droughts and where native animals no longer roam.

10.20 Young Ramsay

DREAMTIME

Peter's English cousin Sara defies age-old laws of the Aborigines and suffers a mysterious sickness. †

Peter Ramsay

John Hargreaves

Sara Roberts
Ringer

Diane Craig
David Gulpilil

11.5 Welcome Back, Kotter

GABE KAPLAN
JOHN TRAVOLTA
FOLLOW THE LEADER
PART 1

There is trouble at home for Kotter, and trouble at school for Barbarino.

Gabe Kotter
Julie
Mr Woodman

John Sylvester White
Epstein

Robert Hegyes
Washington

Lawrence Hilton-Jacobs
Horshack
Barbarino
Vernaejan

Ron Palillo
John Travolta
Vernee Watson

11.30 Nature of Things

DREAMS

On a 3000 acre farm in Virginia, US, psychiatrists and psychologists analyse people's dreams. †

12.0 NEW SERIES Button Moon

A WITCH COMES TO STAY

First of a 13-part series for young viewers, with puppets and music. On Button Moon, in Blanket Sky, Mr Spoon and his family can see things better. Join them to meet Brew the Witch. The narrator is Robin Parkinson and the Playboard Puppets are operated by John Thirtle, Ian Allen and Christopher Leith. Music is by Peter Davison and Sandra Dickinson.

WRITER IAN ALLEN
DIRECTOR/PRODUCER STAN WOODWARD; EXECUTIVE PRODUCER CHARLES WARREN
Thames Television Production



Irina (Emily Richard) pictured with Tusenbach (played by Roger Rees).

12.10 Pipkins**ODD MAN OUT**

Peter asks everyone to help him — except Hartley. Why?

Peter Hartley/Tortoise/Narrator
Nigel Plaskitt

Topov/Octavia
Elizabeth Lindsay

Pig
Alex Knight

WRITER SUSAN PLEAT
DESIGNER LEIGH MALONE
DIRECTOR DOROTHY DENHAM
PRODUCER MICHAEL JEANS
ATV Network Production



Jason Robards (left), George Parry and Joanne Woodward experience *A Christmas to Remember*, your TV film at 2.30.

12.30**The Sullivans**

Drama with the Australian Sullivan family in Melbourne during World War Two.

David Sullivan Paul Cronin
Grace Sullivan Lorraine Bayly
John Sullivan Andrew McFarlane

Tom Sullivan Steven Tandy
Terry Sullivan Richard Morgan

Kitty Sullivan Susan Hannaford
Anna Kauffman Ingrid Mason
Hans Kauffman Marcella Burgoyne

Mrs Jessup Vivean Gray
Norm Baker Norman Yemm

1.0 News at One**1.20****Thames News**

ROBIN HOUSTON

Robin Houston with the latest Thames area news.

1.30 Rumpole of the Bailey

BY JOHN MORTIMER

LEO MCKERN

RUMPOLE AND THE COURSE OF TRUE LOVE

Supported by old friend George Frobisher, now on the bench, will barrister Horace Rumpole prove his

Client to have been the victim of young love? †
Francesca Capstick

Ronald Ransom Nigel Havers
C J Mowersby Ashley Knight
Martin Grayson Earl Rhodes
Mr Potter John Nettleton
Horace Rumpole Leo McKern
Guthrie Featherstone, QC

Erskine-Brown Peter Bowles
Miss Trant Julian Curry
Henry Patricia Hodge
Arthur Grayson Jonathan Coy
Mr Justice Vosper Peter Cellier

Higgins Donald Eccles
Hilda Rumpole Harry Fielder
Usher Peggy Thorpe-Bates
George Frobisher Michael Howley

Keith Moray Watson
Diane Peter Cartwright
Uncle Tom Maureen Darbyshire
Marigold Joanna Van Gysegem

DESIGNER PHILIP BLOWERS
DIRECTOR BRIAN FARNHAM
PRODUCER JACQUELINE DAVIS
Thames Television Production

2.30 A Christmas to Remember

JASON ROBARDS
EVA MARIE SAINT
GEORGE PARRY

FILM Russell McCloud remembers how

he came to live with his grandparents during the Depression. He became aware that they were unhappy, and that the ghost of their dead son was haunting the farm. . .

See pages 12 and 69

Daniel Larsen Jason Robards
Emma Larsen Eva Marie Saint
Russell McCloud George Parry
Mildred McCloud Joanne Woodward
Louise Hockmeyer Mary Beth Manning
Lollie Hockmeyer Nora Martin
Danny Larsen Bryan Englund
Lil Hockmeyer Sally Chamberlin

Ralph Hockmeyer Arvid Carlson
TELEPLAY STEWART STERN
DIRECTOR GEORGE ENGLUND

4.15 Hey Presto!

ALI BONGO with TERRY HERBERT
ALAN SHAXON and ANNE THE GREAT KOVARI

He Presto! Shazam! Abracadabra! It's all magic conjured up for you today by our Four Wizards. They claim their skills are faster than your eyes can see. Watch and find out if this is so. Helping to conjure up the tricks and deceive the eye are Terry Herbert, Alan Shaxon and Anne plus The Great Kovari. Music director is Don Hunt.

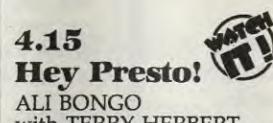
DESIGNERS COLIN ANDREWS, JIM NICHOLSON; DIRECTOR/PRODUCER DAPHNE SHADWELL
Thames Television Production

followed by

4.45 Ace Reports

PAUL HENLEY
STEPHANIE LASLETT
STEVE STEEN
JIM SWEENEY

Will Citizens' Band Television survive 1982? A last chance to enter the Maritime-England Competition; and into the New



For cast, see page 74

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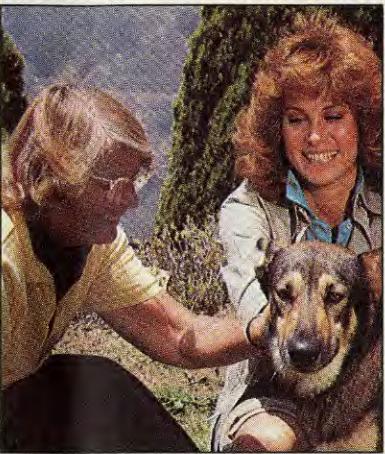
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9.0

Animal mayhem

You wouldn't have thought Stefanie Powers or her dog named Bear needed any advice from Barbara Woodhouse (pictured above). Stefanie, star of *Hart to Hart*, has the crisp command of someone who in her time has pursued big game on safari in Africa and has fought in the bullrings of Mexico. Nevertheless, as you'll see tonight in *Barbara Woodhouse Goes to Beverly Hills* when Miss Woodhouse calls in during a walkabout, the Powers household is found to be in need of Discipline.

Our photographer Bernard Fallon sets the scene: 'Stefanie sits beside her pool wearing a safari jacket. A green parrot named Papuga perches on her shoulder. Bear the Alsatian is cooing chunks of Danish pastry from the camera crew.'

It is time for Bear to be disciplined. Stefanie puts the parrot in a tree, while Barbara demonstrates ways of making Bear understand the word 'sit'. 'Just press here by the rear leg and the little fellow will go down. Always give a reward after each command and soon he'll be doing it automatically'.

Bear seems to be getting along just fine but at this point there is a diversion. The parrot has become stuck in its tree and Stefanie has to go off and rescue it with a pole. She seems very keen to learn about animal obedience, which is good because she may soon be able to train the parrot, which has promptly got itself stuck again.

Meanwhile, Bear has gone in search of more Danish pastry. Unfortunately, the piece he finds is under my shoe. I don't know it's there and he doesn't know how to tell me, so he bites my heel. The parrot should be taught to sit; the dog should be taught to talk.

'Actually, as I limped away the parrot was sitting on Miss Powers' head.'

9.30 Magilla Gorilla

CAMP SCAMPS
CIRCUS RUCKUS
Magilla takes off for Camp Kitchy Goony.

9.50 Bailey's Bird

THE MAN FROM MARS
A distinguished author is abducted by a gang who aim to change the world. ‡

10.15 The History Makers

HITLER: ANATOMY OF A DICTATORSHIP

Hitler's career from 1923 to the end of World War Two.

10.40 Survival

ALAN DOBIE
FOLLOW THAT TIGER
BY MARTIN BANKS

Royal Chitwan National Park, Nepal, is one of the few places left in the world with a healthy tiger population. This film looks at the work of two scientists, Dr Chuck McDougall and Dave Smith, in safeguarding the animals' future. Filmed by G Dieter Plage and described by Alan Dobie. ‡

FILM EDITOR VIC HAWKINS
DUBBING EDITOR ROY HANDFORD
PRODUCER COLIN WILLOCK
Anglia Television Production

11.5 Welcome Back, Kotter

FOLLOW THE LEADER: 2
Barbarino moves in with Kotter while Julie is away.
For cast, see Tuesday.

11.30 The Ravenswood Experience

Ravenswood is a private Berkshire village which offers lifelong care for the mentally handicapped. This film looks candidly at the residents' lives. Narrated by Alan Badel.

CAMERA DAVID PERCY
DIRECTOR SYDNEY ROSE
WRITER/PRODUCER BRIAN MILNER-SMYTH

12.0 The Munch Bunch

HOW DOES YOUR GARDEN GROW?

Olly is unpopular because of the weeds in his garden. Voices by Judy Bennet and Charles Collingwood.

WRITER DENIS BOND

12.10 Rainbow

guest
FELICITY HAYES McCOY
SUMMER/AUTUMN

Geoffrey, Zippy, George and Bungle make the most of the sunshine as Summer ends and Autumn begins. Rod, Jane and Freddy sing *Empty Seaside* and Felicity Hayes McCoy tells the story of *Tortoise and the Bicycle* by Edna May Cooke, illustrated by Nicola Smeet.

12.30 Freetime

MICK ROBERTSON

This week, *Freetime* travels to Ipswich, Suffolk, where some young football fans are coached by their First Division team stars. Also 14-year-old Londoner Julie Watson reads her story *In the Fog*, and presenter Mick Robertson's studio guests show how to make a unique rabbit hutch.

RESEARCHERS DAVID FREEMAN, PAMELA PORTUGALL; DESIGNER PHILIP BLOWERS; DIRECTOR RICHARD HANDFORD; PRODUCER KATE MARLOW
Thames Television Production

1.0 News at One**1.20 Thames News**

With Robin Houston.

1.30 I Really Want to Dance

'When me Mam said ah'd got in ah wer all excited.' Philip Mosley, a 12-year-old from Barnsley in South Yorkshire, is a pupil at the Royal Ballet Lower School. In this film, which combines documentary and ballet, Philip and three of his friends describe the exhilarating but demanding process of learning to dance. Choreography is by Richard Glassstone and Debussy's music is played by Kathryn Scott.

FILM EDITOR ROSEMARY MACLOUGHLIN; SOUND BRIAN RENDLE, CAMERA RAYMOND SIEMAN; DIRECTOR/PRODUCER DAVID HODGSON; EXECUTIVE PRODUCER FRANCIS COLEMAN
Thames Television Production

2.30 The Magnificent Magical Magnet of Santa Mesa

MICHAEL BURNS

FILM A brilliant but absentminded research

scientist invents a magic magnet and causes chaos...

See page 69

Freddie Griffith Michael Burns
Cal Bixby Dick Blasucci
JJ Strange Harry Morgan
Kreel Conrad Janis
C B McAuley Susan Sullivan
TELEPLAY GERALD GARDNER,
DEE CARUSO
DIRECTOR HY AVERBACK

3.50 Madabout

MICHAEL BENTINE
LESLIE CROWTHER

FOOD

Everyone is *Madabout* food in today's edition of this zany, hobby series for youngsters, presented by Michael Bentine.

RESEARCHERS AMANDA FISHER, LESLEY OAKDEN, NIGEL SHELDICK; DESIGNER ERIC BRIERS; DIRECTOR TONY BULLEY; PRODUCER SUE DYER; EXECUTIVE PRODUCER ANDREA WONFOR
Tyne Tees Television Production

4.15 Witches!

BOOK AND LYRICS BY JEREMY JAMES TAYLOR, MUSIC BY DAVID NIELD

It's broomsticks versus truncheons and coven against constabulary in a new spell-binding musical from the Children's Music Theatre.

Jezebel Mark Griffiths
Belinda Andrew Walter
Sandy Castle Ben Pearson
Pc Plodhwaite Jonathan Gibson
Mrs Plodhwaite Mark Benson
DESIGNER JANE MARTIN
DIRECTOR MARY McMURRAY
PRODUCER DIANA BRAMWELL
Granada Television Production

5.15 Champions on Ice

from Queen's Ice Rink, London

WILLIAMS AND GLYN'S BANK ICE SPECTACULAR

For the first time, World European and Olympic champions John Curry, Robin Cousins, Jayne Torvill and Christopher Dean appear on the same bill. This sparkling spectacular contributes to the Sports Aid Foundation, which helps Britain's amateur sportsmen and sportswomen. Among the youngsters also performing are 11-year-old Charles Wildridge; brother and sister pairs skaters Neil and Lisa Cushey; and American



Stale-mate for *The Krypton Factor International* at 7.07

Paul Wylie, 1980 World Junior Champion, who gives a remarkable display of freeskating. Commentators are Simon Reed and Christine Sleeman.

PRODUCER JOHN DAVIS
Independent Television Sport Production

News at 5.45

Early evening round-up of news from the studios of Independent Television News.

6.0 Thames News**6.35 Crossroads**

David Hunter wins a battle but loses a war.

For cast, see page 74

7.0 The Krypton Factor International

UK v USA
GORDON BURNS
with CLARE FRANCIS

A special edition of television's toughest quiz. The winner and runner-up of the first-ever American *Krypton Factor* series compete against the British 1981 rivals in a thrilling transatlantic challenge. The winner will be presented with a special prize by yachtswoman Clare Francis who

set up a solo transatlantic record in 1976 and won last year's *Celebrity Krypton Factor* contest. Competing tonight are John McAllister, 30-year-old British champion from Fyvie, Aberdeenshire; and Peter Rimmer, 36, the British runner-up from Southport, Merseyside. Graphics are by Murray Cook and film research by Tony Dalton.

DESIGNER ROY GRAHAM
RESEARCHER ANNE GREGORY
DIRECTOR MARY McMURRAY
PRODUCER STEPHEN LEAHY
Granada Television Production

7.30 Coronation Street

Annie Walker rows with Rita Fairclough. What will Emily Bishop learn from the solicitors?

Oracle sub-titles for the hard of hearing

For cast, see page 74

8.0 Dizzy Feet

HONI COLES
SAMMY and SHIRLEY STOPFORD
WAYNE SLEEP
BOMBER GRAHAM
GYMNASTIC DANCE THEATRE COMPANY
PETER NEWTON
JANE DARLING
LESLEY COLLIER
DAVID WALL

A musical in the world of dancing: tap, Latin American, comic cuts, boxing and jazz, the blues and classical ballet. Music is by Jack Parnell and his Orchestra, and Harry Rabinowitz. Music associate is Conn Bernard. Choreography by Norman Maen and Nigel Lythgoe.

DEVISER JON SCOFFIELD
DESIGNER DAVID CHANDLER
ASSOCIATE PRODUCER NIGEL LYTHGOE; DIRECTOR/PRODUCER JON SCOFFIELD
ATV Network Production

9.0 Barbara Woodhouse goes to Beverly Hills

BRITT EKLUND
DAVID SOUL
ZSA ZSA GABOR
ELKE SOMMER
LORNE GREENE
DOROTHY LAMOUR
TIPPI HEDREN
STEFANIE POWERS
WILFRID HYDE WHITE
WILLIAM SHATNER

Indomitable Barbara Woodhouse goes to Beverly Hills to confront a host of Hollywood celebrities and their pampered pets. Barbara dispenses her unique brand of wisdom, advice and plain dogged commonsense in this highly-entertaining programme.

See page 62
CAMERA GRAHAM BARKER
SOUND ROGER DAVIES
EDITOR BRIAN TOMKINS
DIRECTOR DAVID GERRARD
PRODUCER NIGEL TURNER
EXECUTIVE PRODUCERS MICHAEL DEAKIN, FRANK SMITH
Yorkshire Television Production

10.0 News at Ten

followed by
Thames News Headlines

10.30 The Chelsea Murders

BY LIONEL DAVIDSON,
DRAMATISED BY
JONATHAN HALES

Thriller with murder as its theme. The first victim is a barmaid and ex-artist's model, found floating in the Thames. The chief suspects are a trio of off-beat, impecunious former art students who apparently know a good deal more than they pretend. As murder follows murder they seem to bait the police and everyone else.

Dancers	Timothy Earle Philip Compton Caroline Funnell Vivian Hall Andrew Johns Christopher Lawrence Vernon Nurse Georgina Provan Steve Artie Mary Editor Pc Nutter Publican Warton Summers Abo Frank Mason Librarian Otto Girl Len Denny Barmaid	Richard Hampton Derek Broome Chris Gannon Dave King Antony Carrick Darien Angadi David Gant Christopher Bramwell Fiona Mathieson Douglas Sheldon Susie Jenkinson Anthony Barnett David Yip
	Penny Leatherbarrow Chef Mrs Bulstrode Wilhelmina Landlady Arab servant Landlord Policemen	Gavin Campbell Lucy Griffiths Toria Fuller Maryann Turner Ishaq Bux Robin Parkinson Ian Liston James Charles Harold Reese
	Neighbour DESIGNER ALLAN CAMERON DIRECTOR DEREK BENNETT PRODUCER BRENDA ENNIS EXECUTIVE PRODUCER JOAN RODKER <i>Thames Television Production</i>	

12.30 Close

Sit Up & Listen with Pamela Stephenson.

followed by
Closedown

Programmes as Thames except:

ATV 9.30 Folk Tales; 9.40 Something Different; 9.55 Burro; 10.20 Bailey; 10.45 Circus; 11.10 Making of *The Empire Strikes Back*; 1.20 News; 2.30 Ravenswood; 3.0 Look Who's Talking; 3.45 Road Runner; 6.0 News; 6.5 Crossroads; 6.30 Today.

SOUTHERN 9.30 Wild World

Animals; 10.20 Patterns; 10.45 Tarzan; 11.40 Laurel & Hardy; 1.20 News; 2.25 Houseparty; 2.50 Charlie's Angels; 5.15 Dick Tracy; 5.20 Crossroads; 6.0 Day by Day; 6.30 Skating.

ANGLIA 9.30 Mumbly; 9.45 Waterfall; 10.0 Thunderbirds; 10.55 Shadows; 1.20 News; 6.0 About Anglia.



9.30 Rocket Robin Hood

THE MANTA MENACE

The peaceful Green Planet is at the mercy of Dr Manta and his monstrous plants and insects.

9.50

Asian Insights

ECHOES FROM TIBET

Panoramic view of the high snow ranges of the western Himalayas. Also the village life of the Tibetans and Ladakhis: their social habits and Buddhist religion.

10.15

Young Ramsay

DO OR DIE

Peter is lost in the mountains, and Ray sets out to look for him at the risk of losing his job.

Her most famous pupil, miner's son Kenneth Sillito, brings his world-famous Gabrieli String Quartet to Bothal Castle to play especially for her. Reporter is Rosalind Morris. †

DIRECTOR JEREMY LACK
PRODUCER MICHAEL PARTINGTON
EXECUTIVE PRODUCER
PETER MOTH

Yours Television Production

12.0 Little Blue

BY IRIS AND SIMON PURCELL

LITTLE BLUE RUNS AWAY

When Little Blue the elephant feels low-spirited, his friend Geoffrey West encourages him to run away to sea. John Kidd reads the story, with drawings by Digby Turpin.

PRODUCER JOY WHITBY

Yorkshire Television Production

12.10 Get Up and Go!

BERYL REID
Stephen Boxer
David Claridge

STARTING THE DAY

A series for under-fives and parents watching at home. Mooncat is happy to start the day with a lie-in, but Beryl and Stephen have other ideas. Mooncat is by David Claridge.

WRITERS RICK VANNES, SHIRLEY ISHERWOOD; RESEARCHER LYDIA BAKER; DESIGNER MIKE JOYCE
DIRECTOR/PRODUCER LESLEY ROGERS

Yorkshire Television Production

12.30 The Sullivans

Drama with the Sullivan family and friends.

1.0 News at One

1.20 Thames News

With Robin Houston.

1.30 The Flintstones meet Rockula and Frankenstone

Cartoon comedy adventure featuring Fred and Wilma Flintstone and their neighbours Betty and Barney Rubble. Fred and Wilma win a prize trip to Rocksylvania and encounter the mysterious Count Rockula and Frankenstone.

11.30

Valentine's Day

A musical portrait of a remarkable lady. Music teacher Valentine Orde was born in Northumberland on St Valentine's Day 1889.

Programmes as Thames except:

ATV 9.40 Lost Islands; 10.10 Gymnastics; 11.0 Sesame St; 12.30 New Kind Family; 1.20 News; 6.0 News; 6.5 Crossroads; 6.30 Today.

SOUTHERN 9.30 Lost Islands; 9.55 Film — Africa Texas Style. Cowboy (Hugh O'Brian) helps Kenyan settler (John Mills) save wildlife; 11.30 Out of Town; 1.20 News; 2.20 Houseparty; 2.45 Bud & Ches; 4.15 How Hedgehog Grew; 4.40 Kiwi; 5.5 Cartoons; 5.20 Crossroads; 6.0 Day by Yesterday; 11.45 Goodbye from Us.

ANGLIA 9.30 Sesame St; 10.15 How Beautiful is Panama; 10.30 Friends of Friends; 10.55 Joe 90; 11.20 Past Masters; 11.45 Cartoon; 1.20 News; 6.0 About Anglia.

2.20 First Men in the Moon

EDWARD JUDD
LIONEL JEFFRIES
MARTHA HYER



This science-fiction film, based on a novel by H G Wells, opens with a United Nations force landing on the moon, some time in the future. On the lunar surface, they discover a faded Union Jack — and a crumpled note claiming the moon for Queen Victoria. In a Dymchurch nursing home, they find the only survivor of the 1899 Moon Expedition, 91-year-old Arnold Bedford. Bedford tells how he travelled with his fiancée, Kate, and Professor Cavor, in the space-sphere which Cavor had coated with Cavorite — a substance which negates gravity.

See page 69

Arnold Bedford Edward Judd
Prof Cavor Lionel Jeffries
Kate Cullender Martha Hyer
Gibbs Erik Chitty
Maggie Betty McDowell
Dr Tok Marne Maitland
Registrar Miles Malleson
Glushkov Lawrence Herder
SCREENPLAY JAN READ, NIGEL KNEALE; DIRECTOR NATHAN JURAN

4.15 Bud 'n' Ches

BY SID COLIN

BERNIE WINTERS
LESLIE CROWTHER

It's 50 years since the founding of a great comedy partnership between Flanagan and Allen. This is the story of Bud Flanagan, real name Robert Winthrop, and Chesney Allen, whose chance meeting in World War One led to the formation of their famous act and eventually to the birth of The Crazy Gang. The music arranger is Laurie Holloway.

Bud Flanagan Bernie Winters
Chesney Allen Leslie Crowther

Alec Hurley Ray C Davis
Bobby Peter Bromberg
Buddy Julian Jones
Curly Liz Whiting
Compera Alan J Clark
Wolf Raymond Brody
Dora Melody Kaye
Kitty Mary Henry
Promoter Fred Bryant
Charlie Martin Terry Medlicott

Florrie Forde Julia Sutton
Sgt Major Flanagan Chris Gannon
Charlie Naughton Len Lowe
Jimmy Gold Joe Kaye
Jimmy Nero Don Smoother
Teddy Knox Charlie Gray

Yabba dabba doo... Prepare yourself for a feast of Stone Age scrapes with Fred (right) and Wilma Flintstone this afternoon. The couple, with neighbours Betty and Barney Rubble in tow, win a trip to mysterious Rocksylvania to stay with horrifying Count Rockula, creator of the Frankenstone monster. Frankenstone's a dozy creature who needs his rest — a catnap to him can last 500 years. The evil count, however, is a romantic at heart and falls for Wilma in a big way, promising her riches beyond her wildest dreams. Will crafty Wilma succumb to his charms? For the answer, you'll just have to watch *The Flintstones Meet Rockula* and *Frankenstone* at 1.30.



Eddie Gray
Soprano
Jack Hylton
Val Parnell
George Black
Doctor
Telegram boy
Peter Glaze
DESIGNER RICHARD LAKE
ASSOCIATE PRODUCER NIGEL LYTHGOE; DIRECTOR/PRODUCER JON SCOFFIELD
ATV Network Production

7.0 Give Us a Clue

MICHAEL ASPEL
LIONEL BLAIR
UNA STUBBS
MOLLIE SUGDEN
PATRICIA BRAKE
NANETTE NEWMAN
KENNETH WILLIAMS
GARETH HUNT
LONNIE DONEGAN

Host Michael Aspel and the two team captains, Una and Lionel, welcome six celebrities to play a game of charades.

DIRECTOR/PRODUCER
ROBERT REED
Thames Television Production

News at 5.45

6.0 Thames News

With Andrew Gardner and Rita Carter.

7.30 Carry on Laughing

Classic comedy moments from the famous film series. A laugh-a-minute compilation featuring the all-star *Carry On* team, including Sid James, Barbara Windsor, Charles Hawtrey, and

Reg Lamont pulls a fast one. A surprise gesture from Iris Scott makes Mavis Hooper very happy.

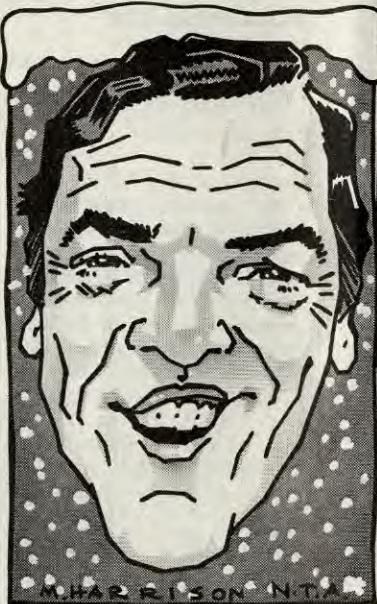
For cast, see page 74

Give Us a Clue. That's the name of the game and the plea of celebrity contestants who play it. Team captain Lionel Blair (below) seems to be responding with the broadest possible hint as to what day it is. So sit back and get into the New Year's spirit early. You can be sure the stars will have a special sparkle to welcome 1982. Like Blair, break out the bubbly and drink a toast to the show that's never flat — *Give Us a Clue* — at 7.0.



Handsome Canadian actor Christopher Plummer is equally convincing as hero or villain. In *The Sound of Music*, he made an unforgettable goodie. In *The Night of the Generals*, he was a chillingly effective baddie. But in tonight's thriller, *Desperate Voyage*, Plummer plumbs new depths of nastiness as modern-day pirate captain Jacques Burrifous (left). Compared with him, the notorious Blackbeard was all heart. Murder, torture, rape, robbery — Burrifous keeps so busy there's hardly time to steer his ship *Valhalla*. This all-action adventure film is gripping throughout. Be warned, though — it may put you off pleasure cruises for life. *Desperate Voyage*, 9.0.

One of the greatest showbiz partnerships of all time is commemorated in *Bud 'n' Ches* at 4.15. Bud Flanagan and Chesney Allen — played by Bernie Winters and Leslie Crowther (left) — were probably the funniest duo to hit Britain's music halls in the Twenties, Thirties and Forties. At the height of their fame, they had become firm favourites with the Royal Family. King George V, George VI and the Queen Mother were among their biggest fans. The famous twosome made 16 films and nearly 100 records, including their smash hit *Underneath the Arches*. Straight man Allen and wisecracking Bud met during World War One in the trenches of Northern France. Luckily for us, they kept in touch and finally teamed up in the mid-Twenties.



As usual, the identity of the subject in tonight's *This is Your Life* is a closely guarded secret. The series is one of the longest running on British television. It began in the mid-fifties on the BBC and first appeared on ITV in 1969. Since then there have been 26 programmes a year. Eamonn Andrews (left) — the man who springs the surprises on the unsuspecting — began his broadcasting career in 1939, working as a part-time sports commentator in Ireland. He joined the BBC in 1950, hosting favourites *What's My Line?* and *Crackerjack*. Andrews switched channels in 1964.



Last year Gaelic singer Mary Sandeman (above) hoofed her way round London record companies with her first album, looking for a sympathetic ear. Doors were slammed in her face. She returned to Edinburgh and recorded the pop single *Japanese Boy*. It was light years away from her original material and became a hit. It also gave Mary a new stage personality and a new name — Aneka. See her in action in *The Hogmanay Show* at 11.45.

8.0 London Night Out

TOM O'CONNOR
FRANKIE VAUGHAN
STEPHANIE LAWRENCE
STU FRANCIS
SUZANNE AND FUDI
THE GEOFF RICHER
DANCERS

Tom O'Connor introduces a line-up of variety stars for New Year's Eve. Topping the bill is Frankie Vaughan. Also appearing is Stephanie Lawrence, star of the smash-hit Andrew Lloyd-Weber/Tim Rice musical, *Evita*, comedian Stu Francis and Hungarian jugglers Suzanne and Fudi. The writers are Dick Hills, Spike Mullins and Pat Finan. Music director is Alan Braden, vocal backing is by The Ladybirds and choreographer is Geoff Richer.

DESIGNER MARTYN HEBERT
DIRECTOR/PRODUCER
DAVID CLARK
Thames Television Production

9.0 **Desperate Voyage**

CHRISTOPHER PLUMMER

FILM On the open seas in the region of the Gulf of Mexico is the *Poursuivante*, a modern day pirate ship commanded by Jacques Burrifous. While Jacques steers, his mentally deficient nephew, Louis, keeps watch for other vessels. They find ships in distress, rob and then ram them, killing any survivors. Then they sight the *Valhalla*, a sleek 30-foot sloop on a pleasure cruise...

See page 69

Jacques Burrifous
Christopher Plummer
Vic Michael Cliff Potts
Karen Michael
Christine Belford
Louis Jonathan Banks
Ralph Dordlund Nicholas Pryor
TELEPLAY ALVIN SAPINSLEY
DIRECTOR MICHAEL O'HERLIHY

10.0 ITN News

10.15 **Desperate Voyage**

Continued

11.0 **This Is Your Life Special**

Someone, somewhere is in for a super surprise when Eamonn speaks those magic words: 'This is your life'. PROGRAMME CONSULTANTS TOM BRENNAND, ROY BOTTMLEY PROGRAMME ASSOCIATE MAURICE LEONARD DIRECTORS PAUL STEWART LAING, TERRY YARWOOD PRODUCER JACK CRAWSHAW Thames Television Production

11.45 The **Hogmanay Show**

FULTON MACKAY

ANEKA

KENNETH MCKELLAR

Salute the New Year in traditional Scottish fashion. This live show is hosted by actor Fulton Mackay. Topping the bill is Aneka, the

Gaelic singer who switched her style of music and soared to the top of the hit parade. Music director is Arthur Blake.

DIRECTOR/PRODUCER ARCHIE MCARTHUR; ASSOCIATE PRODUCER BRUCE MCCLURE EXECUTIVE PRODUCER CLARKE TAIT
Scottish Television Production

12.30 **Close**

Sit Up & Listen with Pamela Stephenson, followed by

Closedown

‡ indicates Repeat



Sidney James, Charles Hawtry and Amanda Barrie are just three who ensure you *Carry On Laughing* at 7.30.



A magic potion made a big star out of *Digby, The Biggest Dog in the World*. Talent did the same for the film's star, ex-pop singer Jim Dale. He's now the toast of New York as the lead in the Broadway version of the musical *Barnum*. Watch *Digby*, today at 9.55.

Producer Malcolm Gerrie is cock-a-hoop over his capture of Abba for today's *Razzmatazz* special. The Swedish supergroup (below) pruned their television appearances to a minimum over Christmas and the New Year, but Gerrie's enterprise in buttonholing them in their

own Stockholm offices paid off; that and, as he points out, the fact that 'ours is a children's programme'. Presenter Alastair Pirrie recorded a 20-minute interview with the group, part of which can be seen today. Popular *Razzmatazz* bursts onto your screens at 12.15.



Meet a guy who has no trouble at all in holding that tiger. Award-winning American illusionist Doug Henning seems to have what it takes when it comes to getting on with dangerous animals. And that doesn't apply only to the 500lb kingsize cat he's pictured with below. Henning also performs magic underwater with a 6ft shark and offers himself as bait in a complex illusion called the Human Mousetrap. There are other special features in store, including a minor masterpiece known as the Dream Shadow Illusion, in which hand shadows suddenly spring to life. Henning also takes a walk through a 4ft by 5ft plate glass mirror. For traditionalists, there's the old chestnut of sawing people in half. So marvel and be mystified by *The Doug Henning Magic Show*, brought to you from the super, plush Las Vegas Hilton at 4.15.



9.30 A Handful of Songs

KEITH FIELD
MARIA MORGAN

Keith and Maria show more of your paintings and sing some songs.

WRITER SUE FOX
GRAPHICS ANNA FARRAR
DIRECTOR RICHARD GUINEA
PRODUCER MURIEL YOUNG
Granada Television Production

9.40 Once Upon a Time

MARK WYNTER

Mark Wynter tells the story of *Puss-in-Boots*, illustrated by Valerie Pye. The Black Theatre is devised and performed by Susan Kodicek and Ros Cerny. Stories are by Anne Mountfield.

WRITER BARRY HILL
DIRECTOR/PRODUCER PAT BAKER
Granada Television Production

9.55 Digby—The Biggest Dog in the World

JIM DALE
SPIKE MILLIGAN
ANGELA DOUGLAS

FILM Jeff Eldon is a member of a scientific research team which has produced a powder capable of making an ordinary cucumber swell to a length of 25ft. Circumstances arise whereby a dog named Digby swallows what appears to be a saucer of milk but which is, in fact, the powder in question mixed with water. Almost immediately, Digby begins to increase in size. And he goes on growing and growing. Until he's absolutely gigantic...

See page 69

Jeff Eldon Jim Dale
Dr Harz Spike Milligan
Janine Angela Douglas
Jerry John Bluthal
Tom Norman Rossington
Dr Jameson Milo O'Shea
Billy White Richard Beaumont

Col Masters Dinsdale Landen
Rogerson Garfield Morgan
Prof Ribart Victor Spinetti
SCREENPLAY MICHAEL PERTWEE,
FROM A BOOK BY TED KEY
DIRECTOR JOSEPH McGRATH

11.30 Clapperboard

CHRIS KELLY

Chris Kelly looks back at some of the films reviewed over the past year. Among them are *Chariots of Fire*, *Coalminer's Daughter*, *Raiders of the Lost Ark* and *Escape to Victory*. Chris also talks to some of their stars including Michael Caine, Peter Ustinov and Goldie Hawn.

RESEARCHER NORA WATTS
COMPILER GRAHAM MURRAY
DIRECTOR RICHARD GUINEA
PRODUCER MURIEL YOUNG
Granada Television Production



Laurence Olivier as Marcus Crassus in *Spartacus*, 12.50.

12.15 Razzmatazz

ALASTAIR PIRRIE
LYN SPENCER
ABBA
SHAKIN' STEVENS
BAD MANNERS
SHOCK

Switch on for the biggest New Year pop party ever with a spectacular star line-up guaranteed to start 1982 with a bang in this fast-moving show presented by Alastair Pirrie and Lyn Spencer. Zany pop band Bad Manners explode into action with a medley of hits and dance troupe Shock take off into the future with performing androids. Super group Abba add their own distinctive sparkle in a special Swedish link up and Shakin' Stevens keeps the scene rocking with his latest single. On top of that there's a New Year celebrity popscotch game, surprise guests and a spectacular firework display plus a fancy dress festival.

See page 56

RESEARCHERS JEFF BROWN,
CARLENE CROWE, POSY HARVEY;
DESIGNER PETER BINGEMANN
EDITOR ALASTAIR PIRRIE
DIRECTOR GAVIN TAYLOR
PRODUCER MALCOLM GERRIE
EXECUTIVE PRODUCER
ANDREA WONFOR
Tyne Tees Television Production

All programmes are in colour unless otherwise stated

Programmes as Thames/LWT except:

CENTRAL 9.25 Welcome to Central; 6.0 News; 7.0 Hart to Hart.

TV5 9.30 Bring in New; 12.50 Talking Whale; 1.50 Film — *Flash Gordon*. As LWT Sunday; 3.55 Cartoon; 3.45 Play Cards Right; 5.15 Coast Special; 6.0 Film — *Close Encounters of Third Kind*. As Thames Monday; 8.0 Birth of Station; 12.0 New Kind Family.

ANGLIA 12.0 *Marie Gordon* Price; 12.30 *Birgitta and Swante*.

12.45 ITN News

Over to the studios of ITN for the latest national and international news.

12.50 Spartacus

KIRK DOUGLAS
LAURENCE OLIVIER
JEAN SIMMONS

FILM Spartacus, a slave, is sold to Batiatus, the wealthy head of the gladiator school at Capua. In accordance with custom, he is given a female companion — Varinia, a slave girl from Britannia. The powerful and ambitious General Marcus Crassus orders an entertainment for the diversion of his guests — a fight to the death between two gladiators. Draba, a giant African slave, and Spartacus are chosen...

See page 69

Spartacus Kirk Douglas
Marcus Crassus Laurence Olivier

Varinia Jean Simmons
Gracchus Charles Laughton

Batiatus Peter Ustinov

Julius Caesar John Gavins

Helena Glabrus Nina Foch

Tigranes Herbert Lom

Crixus John Ireland

Antonius Tony Curtis

Glabrus John Dall

Marcellus Charles McGraw

Claudia Marius Joanna Barnes

David Harold J. Stone

Draba Woody Strode

Ramon Peter Brocco

Gannicus Paul Lambert

Guard Captain Robert J. Wilke

Dionysius Nicholas Dennis

Roman Officer John Hoyt

Laelius Fred Worlock

Symmachus Dayton Lumis

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DIRECTOR STANLEY KUBRICK

TV Times magazine
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4.15

Doug Henning's World of Magic

A television special starring master magician Doug Henning. It features five illusions never performed before — including the Elevator from Nowhere, the Human Mousetrap and underwater magic involving a six-ft shark. Henning will be joined by guest star Bill Cosby and singers Barbi Benton and Melba Moore. He will also repeat two favourite illusions from past shows — the fountain Levitation and Things That Go Bump in the Night, featuring a 500lb Siberian tiger.

See page 59

5.15

Bruce Forsyth's Play Your Cards Right

Bruce Forsyth deals out more quick wit and questions in this week's second session of the popular card game show.

London Weekend Television Production

News at 5.45

6.0

The Golden Voyage of SinbadJOHN PHILLIP LAW
CAROLINE MUNRO
TOM BAKER

FILM Sinbad and his fearless crew become involved in mystery, magic and intrigue after Sinbad acquires one third of an amulet with mystic powers. It leads him to encounters with Koura, the evil magician who will stop at nothing to achieve supreme power; and with the golden-masked Vizier, who has the next portion of the amulet, which provides Sinbad with the key to finding the long-lost land of Lemuria.

See page 69

Sinbad John Phillip Law
Margiana Caroline Munro
Koura Tom Baker
Vizier Douglas Wilmer
Rachid Martin Shaw
Hakim Gregoire Aslan
Haroun Kurt Christian
Ahmed Takis Emmanuel
Abdul John D Garfield
Omar Aldo Sambrell
SCREENPLAY BRIAN CLEMENS
DIRECTOR GORDON HESSLER

8.0 The Talking Whale

This film records a unique and fascinating experiment — to try to teach a killer whale, or Orca, to communicate with man. The whale, named Gudrun, is a beautiful young female whose gentle nature and extraordinary intelligence persuaded a Dutch zoologist to attempt the ambitious project. After five years of careful preparation, Gudrun delighted her human mentors with her first whistle sentence.

See page 57

CAMERA CHARLES LAGUS
EDITOR PAUL CLEARY
WRITER/DIRECTOR
ROBIN BROWN
Central Production**9.0 The Gentle Touch**JILL GASCOINE
AFFRAY
BY JAMES DORAN

Some young tearaways invade a student meeting and a riot breaks out. Tempers run high at Seven Dials with a Wpc in Intensive Care as Det-Insp Maggie Forbes and her team deal with a generation who have no love for the police.

Det-Insp Maggie Forbes Jill Gascoine
Det-Chief Insp Russell William Marlowe

Wpc Evans Jean Hastings
Pc Ashe Tim Brierley
Pc Benson Peter Dawson
Sgt Bryant Michael Cronin
John Douglas James Simmons
Larry Hodges Roy Alexander
Mick Cagney Julian Jones
Mary Venn Sarah James
Kate Fraser Jane Booker
Pc Williams Mark Fletcher
Mervyn Tewson Benny Young
Det-Insp Croft Brian Gwaspari
Det-Sgt Jake Barratt Paul Moriarty

Det-Sgt Jimmy Fenton Derek Thompson
Annie Kettle Yvonne D'Alpra
Walters C J Allen
Sir James Douglas Garfield Morgan

Mansour Raad Rawi
DESIGNER RICHARD DUNN
DEVISER TERENCE FEELY
DIRECTOR CHRISTOPHER BAKER
PRODUCER MICHAEL VERNEY-ELLIOTT; EXECUTIVE PRODUCER
TONY WHARMBY
London Weekend Television Production

10.0 ITN News

The latest from ITN

TV Times
magazine
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TVTIMES is strictly forbidden

10.15 NEW SERIES**Wood and Walters**VICTORIA WOOD
JULIE WALTERS

Sketches, songs and dances from the talented Victoria Wood and Julie Walters. In the first of this series, problems at the dentist are featured. Victoria Wood is the writer and the music director is Jim Parker.

DESIGNER TIM WILDING
DIRECTOR STUART ORME
PRODUCER BRIAN ARMSTRONG
Granada Television Production

She's young, intelligent — and deadly. So Gudrun the killer whale (pictured above with trainer Teun Dokter) must be treated with respect. Fortunately, she's also sweet-tempered. Perhaps that's why a Dutch zoologist thought it was worth taking a bit of trouble to try to 'have a conversation' with her. An impossible dream? Five years went by. Then, one eventful day... well, see for yourselves what eventually happened in tonight's fascinating documentary at 8.0, *The Talking Whale*.



When Victoria Wood first forecast she'd be a star, six years or more ago, all she had to back her claim was an (admittedly successful) appearance on ITV's *New Faces*. But already the former Birmingham University student is a hot commodity on TV and in the theatre. Her musical play *Talent* earned rave reviews and three awards; *Nearly a Happy Ending* and *Happy Since I Met You* were also well received. Now Victoria and Julie Walters (left) have a new series — *Wood and Walters*, starting tonight at 10.15. You can't say you weren't warned...



Poles apart, then together. Two of Poland's most famous sons — Pope John Paul and Solidarity leader Lech Wałęsa (above) — meet in Rome. Just one of the headline-making events in a year packed with incident and interest. But, unhappily, many newsworthy encounters were far from friendly. For example, President Reagan and his would-be assassin, the Yorkshire Ripper and his victims, the Brixton rioters and the police, President Sadat and his murderers. However, there was also Britain's Royal Wedding — a touch of warmth to dispel the international chill. Sport, too, helped lift our spirits with home-grown stars like Sebastian Coe and Steve Ovett setting the athletics world on fire. How well do you remember the year just past? Check in our quiz on page 149 and be sure to watch ITN's review, *The Making of 81*, at 10.45.

12.0 Paris by Night

SAINT GERMAIN DES PRES

Famed for the cafes Deux Magots, Flore and Brasserie Lipp, this part of Paris is synonymous with the intellectual and artistic life of the post-war era.

12.30 Close

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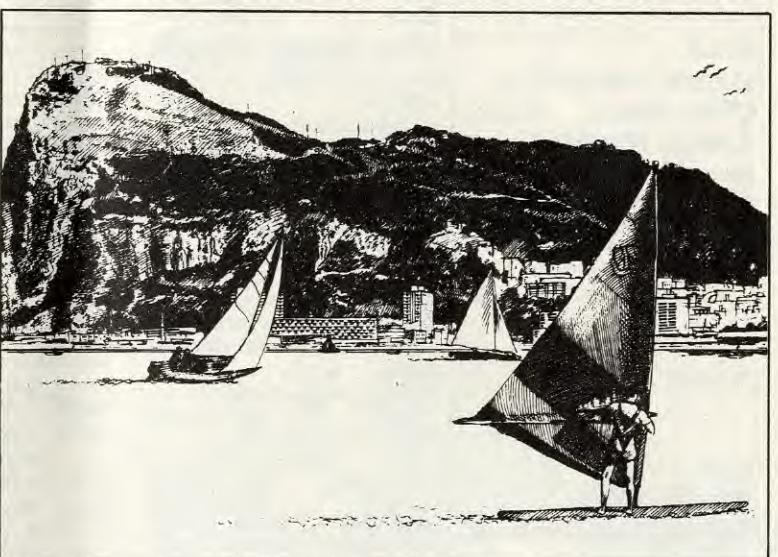
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Britt's countdown to beauty



'I'm lazy,' says Britt Ekland, but gives the lie to the statement with a routine of strenuous exercises to keep herself in shape.



Britt Ekland has a gift for retaining her stunning good looks and figure. Here she explains how aerobics, gym work, swimming and ski-ing – and a diet of powder – figure in her fitness formula.

by **Lesley Salisbury**/pictures **Bernard Fallon**



You may find this difficult to believe, but beautiful, blonde and radiantly healthy Britt Ekland, who appears in *Punchlines* on Saturday 19 December and in *Barbara Woodhouse goes to Beverly Hills* on Wednesday 30 December, claims to be the laziest girl in town when it comes to physical fitness. 'I am basically a lazy person with a great deal of self discipline,' says Britt. 'I try not to get to a point where it's going to take me too long to get into shape. In my kind of work I often have very short notice when I'm offered some-

thing, so I try both weight-wise and physically never to be more than four or five days' countdown away from looking great.

'I do aerobics at Gilda's Body Design Studio in Los Angeles. They are basically stretching and bending exercises to make your heart work harder. I also go, now and then, to a gym and work with machines. I lie on a bed in traction, pushing and pulling against weights and springs.'

'I don't do anything at home, but I use my swimming pool and sauna once or twice a week.'

'I used to jog, but my chiropractor – a specialist in body manipulation – told me that he didn't want me to do it any more. I ski a lot in the Winter.'

'My daughter Victoria is getting to the point where she realises the need for some kind of physical activity. She never wanted to do it. She used to go riding and cycling and we roller-skated together, but when it came to an actual physical workout she kind of pooh-poohed it.'

'Now she's taking dance classes at school and wants to take up aerobics. I bought her a book and a cassette tape of dance exercises that I do, but she and her girl friend laughed their heads off – they seemed to think it ridiculous.'

'I am an impulsive person. I will either eat everything and drink everything or eat nothing and drink nothing. When I feel that my body has had enough I just say, "That's it." I only drink champagne – I don't like anything else. I would never dream of drinking spirits. I just don't like the taste.'

'I have discovered the perfect diet for me. It's called the Cambridge Diet, formulated in England. It's a powder that you take three times a day.'

'It has all the US-registered nutrients that the human body needs, but you get only 330 calories a day. It's just amazing. You shouldn't stay on the diet longer than four weeks. I first started it a month ago and I did it for two weeks. It's the easiest diet that I have ever been on.'

'This week I have been entertaining a lot, so I went off the diet. Now all I have to do is to start it again and do it for three days, and I'm back in shape.'

It's amazing, but true, as these pictures show.

What about a family holiday this summer where the fun starts the moment you get out of bed? And lasts until the entertainment stops in the wee hours of the morning?

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to your room at breakfast—three great meals a day. Prices start from £66 per adult per week in August, and £56 in May—much less for children.

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VIDEO

Going flat out into the future



A clear picture of the shape of television soon to come has been given by Dr Max Grundig, head of the electronics giant that bears his name. Sets will be flat, up to 5ft square, hang from ceilings or walls, be fully self-contained and bear the name 'plasma screen'.

It was no secret flat TV sets were on the way, but few people realised just how close they were. Dr Grundig says his Plasma-Televisions will be available in two to three years - and they will cost much the same as conventional large-screen sets.

Plasma screens - still on the top-secret list - will provide a boost for the video disc cause. Bigger screens demand higher-quality picture reproduction and this - together with long life and ease of storage - is the principal claim of disc promoters. Video discs, after several false starts, should be available by next Autumn. They include Philips' Laser Vision and JVC's VHD system - both using grooveless discs - and RCA's less sophisticated but cheaper SelectaVision, which resembles an audio LP.

Video disc players will cost about the same as medium-priced video cassette recorders and the discs, which cannot record, will be priced from about £15.

Smaller sized video discs will also be available, mainly for use with pop records.

The success of *Stand and Deliver* and *Prince Charming* by Adam and the Ants, and hits by Blondie and Kate Bush, are a reflection of the growing pop invasion into conventional video.

Many leading artists are now concentrating as much effort on their visual performances as on the aural impact of their releases.

Sound quality will be further enhanced next year with the launch

of stereo television sets and video cassette recorders. Regular stereo television transmissions have already started in West Germany but, until they begin in Britain, stereo TVs such as Grundig's Duo-Sound will process mono sound broadcasts to give a stereo effect. And one interesting aspect of stereo television is that foreign-language films can be transmitted in two mono-sound languages.

Meanwhile, anticipating the arrival of stereo video cassette recorders, Magnetic Video has released the first film cassette with a stereo soundtrack - *All That Jazz*, starring Roy Scheider.

The format war will rage on next year. Partly due to the shortage of Betamax and VHS machines, Europe's V2000 system made by companies such as Philips, Pye and Grundig, and promoted by an aggressive marketing campaign, could capture 25 per cent of the video cassette recorder market by the end of next year.

Part of their efforts are in making available far more video tapes in the V2000 format, particularly through the video hire companies and clubs.

Philips' video marketing director Derek Hazel says: 'Until one of the makers comes up with an innovation that's so far ahead of everyone else that they will have to abandon their formats, the battle for video cassette recorder domination will continue. So it's stalemate. There will be three systems on offer until into the mid-Eighties at least.'

The one good thing about having three different video tape systems is the competition it encourages - with benefits going to the user through constantly improving quality, versatility and reliability.

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Hi ho, hi ho, it's another Goodies show

by Alix Coleman



The Goodies are cut down to size in their Christmas show, *Snow White 2*, when Graeme Garden, Tim Brooke-Taylor and Bill Oddie replace the three dwarfs killed by the cruelty of Snow White.

Rather like *Jaws 2*, is how director Bob Spiers described the Goodies' Christmas Show, *Snow White 2*. Spiers, whose credentials include directing the second series of *Fawlty Towers*, is looked on as an honorary Goodie at London Weekend Television. He, Bill Oddie, Tim Brooke-Taylor and Graeme Garden have turned dear little Snow White (Annette Lyons) into a baddie, as well as rustling up 11 wicked princesses. Why 11 wicked princesses? 'Because,' said Bill Oddie, 'we couldn't afford to recruit a couple of hundred.'

Since the complications of a Goodies production tend to generate problems with casting and shooting dates, 12 dwarfs were on hand to play the magnificent seven. In spite of this exercise in logistics, this black-hearted Snow White is, for one great moment, accompanied by only six dwarfs, rather like a spot-the-deliberate-mistake drawing.

The Goodies first sight the dwarfs by glimpsing the tops of their hats bobbing along like the fin in *Jaws*; as to what, where and how, never mind. It turns out

continued on page 108

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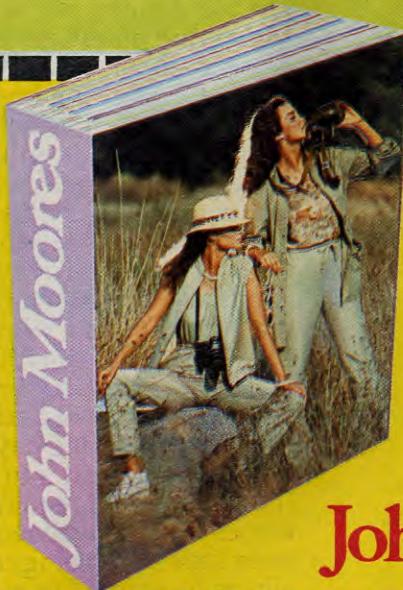
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The plot thickens



Bill Oddie and Graeme Garden are armed and ready for action

continued from page 105

that Snow White has been so dreadfully cruel to the little fellows that three of them have died, just like that.

Incomprehensibly, the Goodies apply for their jobs. Improbably, they are taken on. Understandably, as the dwarfs slowly realise that they have impostors in their midst (Bill Oddie's favourite scene), chief dwarf David Rappoport, he of *Time Bandits*, threatens to chop off their full-size legs.

The Goodies, as Bill Oddie confirms, are always fairly violent in a Tom-and-Jerry sort of way. It is a tribute to their skill, their style and their close relationship with their audiences that a script stuffed with some of life's blacker aspects is funny and endearing enough to make a festive season's offering.

On they go, to become pantomime dames, part of a massed xylophone band - 'rather like the Dagenham girl pipers', Bob Spiers suggested helpfully - and a six-legged cow. 'It was amazingly hot inside her,' said Bill Oddie. She is their disguise for getting back into Arundel Castle (where else?). They are thrown off the castle battlements after the wicked princesses try in vain to ride this curious ruminant. They return by apparently climbing up a terrifying sheer stretch of 120ft.

Yes, yes, said Spiers, of course they were in terrible danger. He was also heard to murmur something about clever camera work. The real danger, in fact, came later when the dwarfs' cottage, collapsing on the three boys, fell in the wrong direction, nearly knocking them out.

But they get into the castle, 'exactly like the Trojan horse', reflected Bob Spiers. There they are confronted by the evil godmother, Timbalina, possibly so called because she is played by Tim Brooke-Taylor. Timbalina has a laser wand and any resemblance between the ensuing battle and *Star Wars* is absolutely deliberate. 'It's a complex story,' pointed out Bob Spiers. Locations included Arundel Castle and Battersea Park, London, and the whole shebang took nine hard-working days to film.

Spiers' greatest admiration was reserved for the dwarf who is eaten by a goldfish. 'A big one comes up and swallows him. He was very brave, poor little soul, being eaten by a goldfish, especially as he wanted to go to the loo at the time.'

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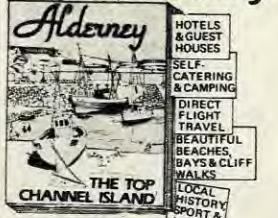
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19 December 1981-1 January 1982 TVTIMES MAGAZINE

Liz

Starts here: The larger-than-life story of the world's most incredible superstar

Kitty Kelley's new book, *Elizabeth Taylor: The Last Star**, has been described as the most outspoken story ever to come out of Hollywood. This week, *TV Times Magazine* begins a three-part adaptation of the book . . . a story that tells of almost unparalleled extravagance, seven marriages, and the personal heartache and tragedy that dogged a beautiful woman — and a great star

*Published by Michael Joseph (£5.95) and adapted for *TV Times Magazine* by Jim Bush. © Kitty Kelley, 1981





Liz and Mike: most loving of couples



THE SEXUALITY of Elizabeth Taylor was never more apparent than when she first met Mike Todd. They publicly revelled in their feelings for each other – and occasionally flaunted them openly.

At a dinner party Todd was asked what it was like having a beautiful young movie star like Elizabeth Taylor in love with him. 'Lemme tell ya,' Todd said. 'Any minute this little dame spends out of bed is wasted, totally wasted.'

At a Tyrone Power cocktail party in New York Todd waved a chicken leg in the air and motioned to Elizabeth across the room. 'I'm goin' to eat this and you, too,' he yelled.

A magazine photographer recalled appearing at three o'clock one Sunday afternoon to take pictures of Todd around his swimming-pool. 'Five minutes into the shooting Liz appeared on the balcony in a night-gown and yelled to Mike to come back to bed with her,' the photographer said. 'Mike yelled up to her that he would be right with her, but she said, "You come right now, I want you this minute".'

And when Mike gave Elizabeth Taylor a diamond tiara as a present, a friend recalled what happened: 'He told me that when he presented it to her she ran into the bedroom to try it on and came out totally nude to model it for him. He said she jumped around the room and then on top of him wearing nothing but that tiara.'



Liz: dark, seductive, sultry.

A caravan of trucks inched towards the villa in Acapulco, Mexico, carrying 15,000 gladioli, 25 cases of champagne, 60 bushels of white orchids, crates of cracked crab, barrels of baby lobsters and tureens of caviar. Elizabeth Taylor was getting married for the third time in her tempestuous career to showman extraordinary Mike Todd, the man who had courted her in a way that few women in the world had ever been wooed before.

He had spent 92,000 dollars (around £40,000) on the engagement ring, a 29.5 carat diamond that looked like an ice cube. 'The rock is only 29.5 carats,' apologised his manager. 'Mike says 30 carats would be vulgar and in bad taste.'

Since he first met the woman once described by a film magnate as 'the most beautiful girl in the world', Todd had treated every Saturday as an anniversary to celebrate the day of that first meeting.

Each Saturday night he presented her with ruby necklaces, diamond earrings, emeralds, sapphires, mink coats, bushels of hats as well as designer dresses and couturier evening gowns.

He paid 3000 dollars a month to rent a super deluxe aircraft which he christened the Lucky Liz. He spent 100,000 dollars to let Elizabeth play interior decorator. He rented a yacht and bought a Rolls-Royce Silver Cloud, installing two phones and a bar with separate His and Liz trays.

He bought two cinemas in Chicago which he designated His and Hers; leased a mansion in Beverly Hills; rented a resort home in Palm Springs; spent 36,000 dollars on renting a 20-acre estate in Westport, Connecticut, with swimming pools and tennis courts.

It was glittering extravaganza and a lifestyle that it's almost certain the world will never see the likes of again.

For Elizabeth Taylor, the girl born in London of American parents on 27 February 1932, and taken to the United States when she was seven years old, it was the climax of a legendary life that, to date, has encompassed many love affairs, seven marriages (two to the same man), more than 50 films, illness that verged on the brink of death, private heartache, bouts of wild revelry, triumphs and bursts of generosity.

It was Elizabeth's mother, Sara, who had put her on the

road to stardom, taking her to Los Angeles in 1939. Her father, Francis, had remained behind to close down his uncle's art gallery business, but joined the family a few weeks later and opened his own gallery.

Sara immediately identified with the glamour and excitement of the movie industry. She took her seven-year-old daughter with her everywhere and relished the reactions of people seeing Elizabeth for the first time.

Often there would be an audible intake of breath when someone saw the flawless porcelain face haloed by its wreath of coal-black curls. The most arresting feature was the sapphire blue eyes framed with a double set of long black lashes. So blue were those eyes that, in some lights, they would seem violet. The first gasp would usually be followed by an exclamation: 'What a beautiful child!'

Despite Francis' objections, Sara spent hours preening Elizabeth for auditions at Metro-Goldwyn-Mayer and Universal studios. She ran scales on the piano, drilled Elizabeth in her deportment, and had her curtseying in every corner of the house. Too passive to voice real objections to his wife, Francis Taylor worried about the effect of all this activity on his daughter. But Elizabeth quickly assured him that she wanted to be an actress 'just like Mummy', who never tired of telling her daughter about her years on the stage when she acted in repertory companies under the name of Sara Sothern.

When both studios made offers, Elizabeth begged her mother to sign with Metro, where Clark Gable was king and 20-year-old Mickey Rooney was the top box-office star. But Sara, playing power broker, decided to pit one studio against the other. She told Universal that M-G-M had offered Elizabeth 100 dollars a week. Universal promptly offered a contract of 200 dollars a week, and Sara grabbed it. She told her daughter she would be much better off at the smaller studio because she would be given more time and attention.

Universal Studios gave Elizabeth Taylor three days' work in a movie

called *There's One Born Every Minute*. But after a year it refused to renew her option. According to Universal, she didn't look as if she could ever be a star. She didn't have dimples like Shirley Temple. She couldn't sing like Judy Garland. She couldn't dance like Jane Powell. She couldn't cry to order like Margaret O'Brien.

During that year M-G-M had to recast the part of a little girl with a British accent to play opposite Roddy McDowall in *Lassie Come Home*. Elizabeth got the part and was paid 100 dollars a week as a freelance player.

Variety mentioned her in passing as a pretty moppet who showed up to good advantage. The *New York Times* ignored Elizabeth and hailed the collie as 'the most remarkable performer in this film'. Still, M-G-M seemed satisfied enough to offer her a long-term contract at 75 dollars a week. This time Sara did not even try to negotiate more.

Sara was enraptured, and from this point on, her



daughter's career became the passion of her life. The M-G-M publicity department was the perfect vehicle for a stage mother like Sara Taylor. She now had an entire staff of people who were paid to help her make her daughter a star. However, Sara took no chances.

On her own, she began cultivating friendships with the

most powerful columnists in Hollywood. With Elizabeth in tow, she visited Louella Parsons to gush over her cocker spaniel, Jimmie. Then she called Hedda Hopper to say that Elizabeth was begging to see Wolfie, Miss Hopper's beloved dog, and asked whether she might bring her over. Miss Hopper, of course, was charmed by the request.

After a bit part in *Lassie Come Home* and another bit part in *The White Cliffs of Dover*, Elizabeth was loaned to 20th Century-Fox to die of pneumonia in *Jane Eyre*. But she was merely a featured player, unheralded and unbilled and unimportant.

The film that was to change all this was *National Velvet*, in which she starred with Mickey Rooney.

The movie was a smash hit. Critics hailed Elizabeth's 'burning eagerness tempered with sweet, fragile charm'.

Elizabeth Taylor was now one of M-G-M's outstanding assets. And she thrived on her studio life. She loved going on location trips and making movies. She relished her special status as an M-G-M celebrity, especially her

continued overpage

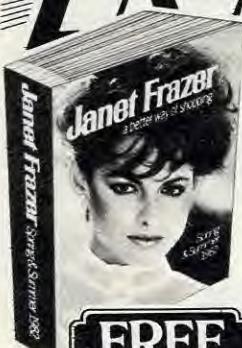
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The housewife who hangs things up on the floor



ACCORDING to Michael Wilding, her second husband, Elizabeth Taylor was no great shakes as a housewife. Four un-house-trained dogs, five cats and two ducks romped through the house that she bought with the help of a 50,000-dollar loan from M-G-M. The cats clawed the woven grasscloth wallpaper to shreds, the ducks chomped on the furniture and the dogs did their daily whoopsies on the thick white rug.

Elizabeth kept her pet poodle, Gee Gee, and all her puppies in the nursery with her baby. It enraged the nurse. The menagerie shocked even her mother, Sara Taylor.

'Oh, Elizabeth, don't let Gee Gee lick the baby,' said Sara. 'She looked at me in amazement. 'Why, how can you feel that way, Mother? You know a dog's saliva is the purest thing in the world - it's a disinfectant. That's nature's way of taking care of animals and their babies.'

Elizabeth did not know how to cook or clean, or shop for groceries, nor did she care. 'She hangs things up on the floor,' said her husband. 'Any floor. She can make a room look more like a typhoon hit it than a typhoon would.'

Continued from page 113

proximity to other movie stars. Elizabeth was particularly intrigued by glamorous stars like Lana Turner. She saw the looks they got when they walked into a room. All eyes turned. And there was something more than admiration in men's reactions.

She wanted to stimulate the same kind of response. So she painted her fingernails and toenails scarlet, splashed toilet water all over herself, wore earrings the size of bracelets, and full skirts and peasant blouses with plunging necklines. She cinched in her waist as tightly as she could and stood straight, thrusting her breasts forward.

'I was constantly having to watch Elizabeth in those off-the-shoulder blouses,' recalled Ann Straus, head of studio publicity. 'She'd just discovered how

much attention she could get when she wore one, and when she discovered that, she was impossible. She'd have herself paged during lunch and then she would pull her shoulders down and walk through the restaurant - the entire length - so everyone could see her.

Like a hothouse flower artificially forced to spread its petals, Elizabeth bloomed before her season. At 15 she had blossomed into a staggeringly beautiful woman whose looks suggested dark, seductive secrets.

Despite all her publicity, the most beautiful 15-year-old in the world could not get a date. She continued pulling down her shoulders, hiking up her skirts, and belting in her waist to show off her figure. Her determined mother bought her a black strapless evening gown and let her wear lipstick every day, but no one asked her out.

'Elizabeth would come to my house at weekends and she would spend hours telling dreamy stories about handsome Prince Charmings,' recalled girlhood friend Gaylen McClure. 'She was pretty idealistic and childish. When I took her to parties she didn't know how to act with boys.'

During this time Elizabeth spent hours by herself lying on her bed daydreaming. She played games of make-believe with her animals, making chirping sounds like a squirrel and tweeting like a bird. Comfortable in her fantasy world, she felt unsure of herself away from it. She told a friend that after her first screen kiss she 'practised kissing' with a pillow every night.

Elizabeth became fixated on romance, drawing pictures of herself wrapped in men's arms and writing dreamy poems and rhymes. All this time Sara remained her daughter's best friend and constant companion.

'I told her every kind of inside fear I had,' said Elizabeth. And her biggest fear in 1947 was that she would never get a date. She was heartsick about it - and her mother was panic-stricken.

On Elizabeth's 16th birthday, the studio arranged her first date - with an all-American football player from West Point, Glenn Davis. The Summer romance was prim and proper - 'We didn't drink or smoke,' recalled Davis, 'and I never laid a hand on her' - and was broken off by Elizabeth to become engaged to the socially prominent, 28-year-old millionaire William Pawley Jr. That engagement ended - and another one began - when Elizabeth met Nicky Hilton, son of the multi-millionaire hotel

magnate and Sara could not believe her eyes when she walked into Conrad Hilton's 64-room mansion in Bel Air. Tuxedoed servants seemed to pop up like dandelions after a spring rain. Butlers bowed at every corner and uniformed maids whipped in and out of the 16 bedroom suites. There were 26 bathrooms, four dumb waiters, five kitchens, five wet bars, and 12 fireplaces in 12 different colours of marble - 'And every single fixture in the place is plated in 14-carat gold,' Sara told a friend.

Conrad Nicholson Hilton, the

quarter acres, so, as Sara said later, he just 'hit the highlights'.

As heir to the Hilton hotel fortune, Nicky was everything Sara Taylor had fantasised as her son-in-law. She refused to believe his reputation as a playboy. She knew nothing of his violent temper, his alleged addiction to drugs and compulsive gambling. She only saw a handsome young man whose Texas drawl made him sound polite and gentle. He didn't smoke or drink in front of her, and didn't make a fuss about Elizabeth's wearing bright colours and revealing necklines in public.

designer, Helen Rose, to create a low-cut gown for her. But Helen Rose insisted on decorum. 'It's a church wedding,' she said. 'You've got to be ladylike.' Finally they compromised. The dress did have a cleavage - but covered with a flesh-revealing transparent white chiffon.

Studio publicity trumpeted the wedding as Hollywood's most extravagant ever. The morning of the wedding, police estimated that more than 3000 fans were gathered outside the church. Little old ladies brought collapsible chairs. Youngsters climbed the trees lining Santa Monica Boulevard to get a better view of the bride.

On the arm of her handsome father she walked out the door and into the Spring sunshine. Flashbulbs exploded, and the people now standing four deep on the street clapped their affection and approval as the most beautiful bride in movieland made her way toward her shining limousine.

The double ring ceremony lasted 20 minutes; then Monsignor Patrick J Cancannon pronounced the 23-year-old groom and his 18-year-old bride man and wife. Nicky gave Elizabeth a smacking kiss which lasted 'a little too long', according to one guest; but Elizabeth kept kissing her husband until laughter rippled along the pews. Finally, the priest leaned over and said: 'I think that's long enough, dear.'

The Duke and Duchess of Windsor were on board when the *Queen Mary* sailed on 24 May 1950. So were Mr and Mrs Conrad Nicholson Hilton Jr. The royal couple insisted on meeting the famous newlyweds and sent a note inviting the young couple to dinner.

In every port the cruise ship visited crowds gathered. 'Even on the ship people rushed up to Liz begging for her autograph and practically knocked over poor Nicky in the process,' recalled Melissa Wesson, a woman honeymooning at the same time. 'It got to be awful for him after a while. And for her, too. In the end the honeymoon was hell.'

Overwhelmed by the public adulation of his wife, Nicky became surly and argumentative. He stayed out late to drink and gamble in the casinos. In the beginning Elizabeth would accompany him, but when he refused to leave with her she would burst into tears and run out by herself. Then, as she told a friend, she would take a taxi back to the ship and wait hours for Nicky to return 'so we could make love to each other'.

For Elizabeth, sex was something new and wonderful, and she regarded Nicky as a very gentle, very exciting lover. But sex also was a weapon he used against her. Often, when she made an overture by snuggling up to him or putting her arms around him, he would drunkenly hurl her aside, cursing and telling her how she bored him and ordering her to leave him alone. 'I'm so goddamned sick and tired of looking at your face,' he once yelled at her.

Nicky's hostile behaviour and Elizabeth's hysterics naturally attracted attention. Soon reporters were filing stories on the couple's matrimonial problems.

Harassed by the press and the continual public appearances that Elizabeth felt she had to make, Nicky frequently regretted marrying a movie star. 'He hated being known as Elizabeth Taylor's husband,' said his sister-in-law, Mrs Marilyn Hilton. 'He did not like being called Mr Taylor. He was the I'm-the-boss-and-you-do-as-I-say type of character. He had a terrible temper, but he also could be sweet and gentle and really wonderful.'

Nicky Hilton was a husband who wanted a traditional housewife, while his wife wanted an attentive lover. Both were spoiled, self-centred and frustrated over not getting their way. 'Every time Liz would get mad she'd stomp out,' recalled Marilyn Hilton.

The night of 6 December 1950 - exactly seven months from the day she had walked down the aisle - Elizabeth once again stormed out of the house they were renting in Pacific Palisades. It was after another fight. Convulsed with tears, she ran to her car and drove immediately to Marjorie Dillon's house.

'She was broken up and hysterical when she finally split,' said Marjorie Dillon. 'She left in the middle of the night and came to my house in Hollywood to stay with me and my father. She screamed and sobbed and cried, "I can't take it any more. I just can't take it."'

The fairy-tale wedding turned completely to ashes when M-G-M demanded return of the 3500-dollar wedding dress. The bridesmaids, too, had to turn in their yellow organdie gowns.

When the pressure from her mother and the Hiltons became too much, Elizabeth collapsed and was admitted to hospital for a week under the name of *continued overpage*



The New York Times ignored Elizabeth and hailed the collie as the most remarkable performer in the film *Lassie Come Home*

23-year-old son of the chairman of the Hilton Hotel corporation, had invited his fiancée and her parents to his father's house for dinner. It was too dark to see the rose garden with its 500 rose bushes, but he pointed out the badminton courts, the swimming pool and the tennis courts which were illuminated for night play. He explained that it would take him at least two hours to give them a full tour of the house and its eight and a

Metro-Goldwyn-Mayer turned corporate somersaults the day the Taylors announced Elizabeth's engagement. With the wedding date set for 6 May 1950, the studio decided to release *Father of the Bride* on 6 June, capitalising on the nuptials to boost box-office sales.

As their gift to their prized starlet, M-G-M presented her with a dream gown in which to float down the aisle.

The bride-to-be badgered the

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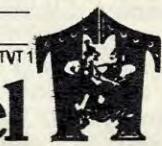
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Rebecca Jones. This collapse started a pattern she would follow the rest of her life whenever emotional strain became too much for her to handle. She would escape into a hospital where she was totally removed from whatever stressful situation was tormenting her, all the while satisfying her craving for constant care and attention.

A few days after her release from hospital Elizabeth, pale and trembling, walked into Judge Thurmond Clarke's Los Angeles courtroom and asked for an interlocutory divorce on the grounds of extreme mental cruelty.

In a barely audible voice Elizabeth testified that her husband was indifferent to her, used abusive language, and left her alone on her honeymoon. Her lawyer asked the judge to waive alimony and requested that her maiden name be restored to her. The judge agreed, with the stipulation that she could not remarry for a year. It took no more than 20 minutes — the same time it had taken Mon-



Million dollar bore couldn't buy Liz



OUT OF loneliness following the break-up of her first marriage, Elizabeth Taylor dated a series of men — including the eccentric billionaire Howard Hughes, who offered her a million dollars if she would marry him.

Said Elizabeth, years later: 'He was such an out-and-out bore I wouldn't have married him for all his money. He was always staring into space and never answered any of my questions. And he often looked like he needed a bath. Whenever I saw him his pants were wrinkled and hanging on him like a tent and sometimes he wore dirty sneakers with no socks and his toes sticking out of holes.'

Watching his estranged wife at the time, Nicky Hilton commented: 'Every man should have the opportunity of sleeping with Elizabeth Taylor, and at the rate she's going every man will.'



Howard Hughes: offer refused.

signor Cancannon to pronounce her Nicky Hilton's wife eight months before in the Church of the Good Shepherd.

Some Press reports on Elizabeth's divorce mentioned the name of Stanley Donen, suggesting that the director of *Love is Better than Ever* might become her next husband. Their affair had been no secret to anyone on the film set.

'Liz desperately needed someone to lean on and Stanley was there,' said Marjorie Dillon. 'He was overwhelmingly attentive and ended up giving her more time than the picture.'

The short, swarthy, 27-year-old director was hardly the man Sara Taylor envisaged to replace Nicky Hilton. She sneered at Donen's background as a chorus boy and harangued her daughter about the fact that he was still married, though separated from his wife.

Despite Donen's lavish attentions, Elizabeth was not passionately in love with him as she had been with Nicky Hilton, and she also idolised Montgomery

Clift, with whom she had appeared in *A Place in the Sun* in 1950. She termed him her 'dearest, most devoted friend'. Elizabeth told Monty how much she loved him and, although he adored her and proclaimed: 'I'll never love another woman like I do you, Bessie Mae, [the name by which he called her] he said he could not possibly marry her. She begged him to change his mind, but she slowly came to understand that he had a secret homosexual life.

Elizabeth frankly admitted she wanted to marry again, saying: 'I'm happier married than single.' She naturally responded to the attentions of Stanley Donen, but when their affair became too public and controversial the studio worried about its star being tarnished by notoriety. Finally, M-G-M decided to ship Elizabeth and her travelling chaperone, Peggy Rutledge, to England to make *Ivanhoe* - a Technicolor spectacular - with Robert Taylor, Joan Fontaine and George Sanders. During the making of the

National Velvet (1945) was an irresistible combination: a favourite story, a horse and three shining young stars - Mickey Rooney, Elizabeth Taylor and Jackie Jenkins.

KOBAL COLLECTION

Ivanhoe film, Elizabeth seemed to care less about her acting than about dressing up every night for Michael Wilding, the 39-year-old British matinee idol who quickly became more than just her guide to London's restaurants and night spots. 'All we heard about after she got back was "Michael Wilding this" and "Michael Wilding that",' recalled her stand-in.

Within six weeks Elizabeth declared herself madly in love.

Michael Wilding was still married but not living with his wife at the time. Elizabeth begged him to get a divorce and marry her. Anticipating agreement, she bought herself a huge sapphire ring surrounded by diamonds, plopped it on her left hand, and announced to the world that she was engaged to the British actor.

Wilding stalled Elizabeth while continuing to see his idol, Marlene Dietrich.

Elizabeth was determined to make this charming, whimsical man her next husband. But he still resisted. Herbert Wilcox, the British producer, recalled finding Michael in a painful dilemma. 'He was in love with both Marlene Dietrich and Elizabeth Taylor,' he said.

Elizabeth kept making the point that at 19 she could give Michael the children he had never had - something her 47-year-old rival could not do. When *Ivanhoe* was finished, in September, Elizabeth flew to New York wearing the ring she had bought herself.

When Wilding finally joined Elizabeth in New York in Autumn, 1951 he told the Press he didn't consider himself engaged to her. Nor was his trip to America solely for the purpose of seeing Liz. 'It was because of Herbert Wilcox and Anna Neagle that I visited . . . They asked me to accompany them for personal appearances on behalf of *The Lady With the Lamp*.'

Elizabeth followed the reluctant Wilding to California, where he stayed with his best friend Stewart Granger and his wife Jean Simmons. Liz stayed with them too, and continued badgering Wilding to marry her. His strongest argument against the marriage was money. He said he would not be able to support her in Hollywood.

Elizabeth went to Benny Thau at M-G-M with her problem. She told him that she wanted to marry Michael Wilding and live in Hollywood but that Wilding

could not afford to leave England. Unless Metro offered him a handsome movie contract, she said, she would leave the studio and give up her career and live abroad with her husband. Thau immediately began negotiating terms with Wilding.

The handsome offer from M-G-M enabled Elizabeth to break Wilding's resistance and he agreed to 'think about' marrying her. A gentle, placid man whose charm prevented him from ever giving offence, it would never have occurred to Wilding to say no to Elizabeth.

Years later he confessed that when Liz tried to start quarrelling he would just let her get on with it. 'I'd say, "Yes, darling," and "Certainly, my love," and "All right, dear," but that never seemed to work. It just made her even more furious.'

Having shamelessly chased the man, proposed to him, purchased her own engagement ring and then secured a lucrative movie contract for him, Elizabeth now announced that she and Wilding would marry the minute their divorces became final. Back in England, Wilding was astonished to hear her statement.

Already Elizabeth was conferring with Helen Rose on the design of her second wedding dress. The day after her divorce from Nicky Hilton was final, she started packing for London. Sara Taylor, angry that her daughter was leaving without a firmer commitment from her fiancé, voiced strong disapproval of his intentions. Elizabeth told her to go to hell. She arrived in England on 11 February 1952. Ten days later she persuaded Michael Wilding to marry her at Caxton Hall in Westminster. She wore a dove grey suit. He wore an air of surprise.

While Wilding remained in London to sell his apartment, Elizabeth returned to Hollywood in June to begin work on another rich-girl role in *The Girl Who Had Everything*. By the time the movie was finished she was luxuriating in her pregnancy. She ballooned from 112 pounds to 155 pounds, and M-G-M placed her on reduced-pay suspension at 2000 dollars a week. The change in her physical appearance made it impossible to film or photograph her.

Her first baby, Michael Howard Wilding, named after her husband and her brother, was born by caesarean section on 6 January 1953. A month later Elizabeth was still too heavy to work, but Metro continued paying her 2000 dollars a week until she lost the excess weight. When





Continued from page 117

she lost the starring roles in *All the Brothers Were Valiant* and *Young Bess* because she was too fat, she finally agreed to diet and to present herself for the studio bosses' inspection.

While doing publicity stills for her next film, *Elephant Walk*, Elizabeth experienced the first in a series of freakish accidents that

were to haunt her for years. She was sitting in a jeep with Peter Finch and Dana Andrews while a wind machine, blowing full blast to simulate a hurricane, was directed at them. As she threw her head back a rusty splinter was driven into her eye. A doctor removed the splinter and bandaged the eye, but an

ulcer later developed which required surgery.

She enjoyed telling about her sicknesses and surgeries and took great pleasure in discussing the most graphic aspects of each operation. She soon became fixated by her own physical melodramas and later would boast of having had more than 30 operations.

Montgomery Clift, himself a dour hypochondriac, relished her ghoulish recitations. 'Bessie Mae is the only person I know who has more wrong with her than I have,' he said.

Meanwhile, Michael Wilding was filming *Torch Song* with Joan Crawford. Neither Elizabeth nor Wilding could fathom Joan Crawford's intensity about her work. They were shocked to learn that she actually spent 24 hours a day at the studio. 'My God! She even sleeps there!' Wilding told his wife. It was hard for him to understand such compulsion for work. He much preferred staying at home, painting portraits and lolling about the pool. Suspended frequently by the studio, he had to forfeit his weekly salary of 3000 dollars whenever he refused a role.

This lackadaisical attitude didn't bother Elizabeth - until



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bills piled up and debts mounted. The Wildings had abandoned themselves to luxury, buying and shopping and spending to the hilt. They regularly presented each other with new cars. Elizabeth announced that her favourite hobbies were 'clothes and jewels'.

Wilding tried to accommodate his wife by presenting her with the diamond necklaces and sapphire bracelets and emerald rings which she picked out. But, since he had no money, Elizabeth usually paid for them. She complained to Montgomery Clift that she had dreamed of finding a 'big strong guy' to take care of her and buy her jewels and furs but now found herself paying all the bills.

Emotionally, Elizabeth was distraught. Her marriage to Michael Wilding was crumbling, and she was traumatised by the thought of another divorce.

On 12 May 1956, the Wildings invited a few people for a Saturday dinner, including Eddie Dmytryk, the director of *Raintree County*, and his wife Jean, Rock Hudson and Phyllis Gates, Kevin McCarthy and Montgomery Clift. At first Clift refused to

come, saying he was too tired. Elizabeth kept calling him and begging him to change his mind.

When Kevin McCarthy left the dinner at around 11pm, Clift followed him on a zigzag route down the treacherously steep canyon. The red wine, combined with two tranquillisers he had taken earlier in the evening, slowed his reflexes and he began weaving his car from one side of the road to the other. Suddenly there was a terrible crash and McCarthy saw in the rearview mirror a cloud of dust. He rushed back and found Clift's car crumpled against a telegraph pole with the engine still running and petrol leaking.

McCarthy ran back to his car, sped to the Wildings' and banged on the door. 'Monty's had a terrible accident,' he screamed.

Pushing past her husband, Elizabeth ran out the door and raced down the hill. 'I've got to go to Monty,' she screamed. 'I've got to go to Monty.' Michael Wilding called the police and Dr Rex Kennamer; then he followed his wife, Kevin McCarthy and Rock Hudson down the hill.

'Oh God, oh God, oh God,' Elizabeth screamed when she continued overpage

</div

"Come on" says TV's Noele Gordon

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continued from page 119

saw the wreck. She heard Clift's moans from inside and climbed through the back door, crawled over the seat, and cradled his head in her lap. The windscreen was shattered and the dashboard was also smashed in, pinning the actor underneath the steering wheel.

'He was bleeding from the head so much that it looked like his face had been halved,' Elizabeth said.

Clift's teeth had been knocked out and were lodged in his throat, causing him to choke. Elizabeth rammed her hand into his mouth and pulled them out so he could breathe. (He later gave them to her as a macabre souvenir of the evening.)

After an interminable wait the ambulance arrived. Elizabeth rode in it to the hospital, trying not to vomit from the smell of Clift's blood all over her silk dress. Afterwards she had to be heavily sedated.

Wracked with guilt, Elizabeth knew this accident would never have happened had she not insisted that Clift come to her house for dinner.

Worn out from worrying about their friend, the Wildings

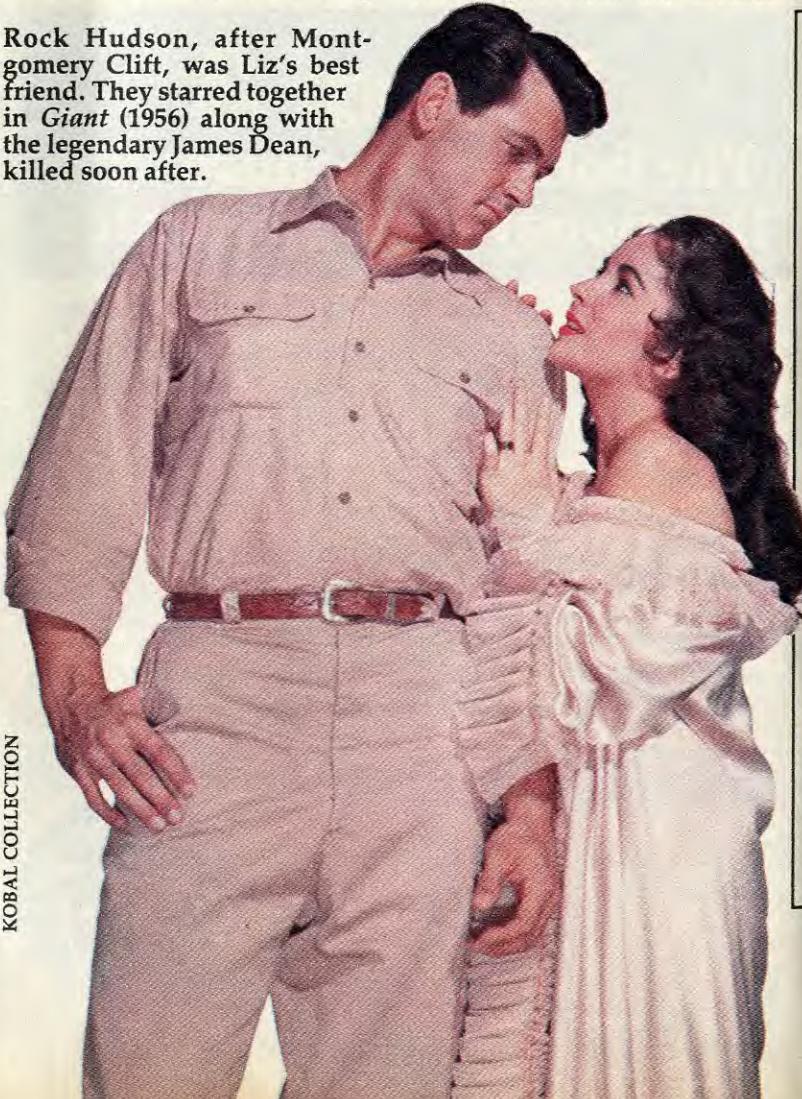
leapt at a last-minute invitation from Kevin McClory to spend the weekend of 30 June cruising with Mike Todd and his fiancee, Evelyn Keyes. Saddled with the weight of their lifeless marriage, they needed this kind of diversion from each other.

Famous as the cigar-chomping producer of peep shows, Mike Todd was then 52 years old and in the process of filming *Around the World in 80 Days*. He was trying to recoup a lifetime fortune and simultaneously write motion picture history by presenting a film spectacular which would involve 50 stars and 68,894 extras in 13 different countries, wearing 74,685 costumes.

The host had never met Michael Wilding and had only a passing acquaintance with Elizabeth. But he greeted them both warmly and started the champagne flowing as soon as they arrived.

Elizabeth was everything Mike professed not to care for, recalled Evelyn Keyes. 'She was the epitome of a movie star in dress, attitude and demands. And she never stopped drinking champagne from the moment

Rock Hudson, after Montgomery Clift, was Liz's best friend. They starred together in *Giant* (1956) along with the legendary James Dean, killed soon after.



KOBAL COLLECTION

Elizabeth begins with showman Mike Todd

she stepped on the boat until she got off two days later. Besides actresses, Mike didn't like women who drank a great deal.'

A few days later, Todd hosted a lavish dinner party for radio commentator Ed Murrow and his wife. The Wildings, included among the more than 100 guests, arrived late after a nasty quarrel. Elizabeth, striking in a white satin gown with plunging decolletage, barely ate. Instead she began drinking champagne. Michael Wilding, charming and debonair as always, pleaded an early studio call and departed after an hour, leaving his wife behind with Kevin McClory.

Elizabeth knew she was headed for another divorce. Fearful and lonely and filled with self-pity, she sought comfort from anyone who would fill her champagne glass and try to make her laugh. She confided to a guest her unhappiness with Michael Wilding, saying that her life was over.

'I was dead, old at 24,' she said. 'It was just smog and no sunshine. We would wake up in the morning without hope, with nothing to do or talk about, with no reason for living out the day.'

Then she burst into tears and ran out of the room, causing everyone to look up.

'What's with her?' Mike Todd asked. When told about the conversation, he immediately felt protective. 'She needs someone to look after her,' he said.

The next week a *Look* magazine story by Eleanor Harris mentioned the lengths to which Elizabeth would go to get what she was after. 'Using a small tone of voice, she can make an infinitely varied series of bird-like sounds when she is trying to tease an agreement out of someone,' stated the article. 'She coos, gurgles, chirps, laughs liltily, gives expectant trills.'

After reading the article, Todd called Elizabeth and said that every time he had seen her lately she had been in tears. 'So lemme hear ya coo and gurgle and chirp like a bird, will ya?'

Elizabeth laughed. That started Todd on a series of cheer-up calls. 'Liz told me that Mike Todd fell in love with her after reading my article,' said Eleanor Harris. 'He was just fascinated by her little bird sounds.'

On 19 July 1956, M-G-M announced that Elizabeth Taylor and Wilding were separating.

The following day Todd called Elizabeth. He said he had something important to discuss with her. This time she didn't laugh. She met him at M-G-M. 'He told me that he loved me, that he had been thinking of me constantly, and he said he was going to marry me,' she said. 'We had never touched hands.'

Every weekend a chartered plane arrived on location to whisk Elizabeth to New York for a stay with Mike Todd in his Park Avenue penthouse. During the week he sent flowers and called her five or more times a day.

On one return trip, Montgomery Clift waited for Elizabeth at the Louisville airport in a battered sedan - battered so reporters wouldn't think they were movie stars. When she got into the car, he gave her a 30,000-dollar pearl ring, a prearranged gift from Mike Todd. 'This is for weekdays,' said the card.

Elizabeth immediately put the mammoth pearl on her ring finger. When reporters asked how she could possibly accept an engagement ring from Todd while still married to Wilding, she said, 'But this isn't an engagement ring. It's only a friendship ring.'

The 'friendship' made news around the world in the Autumn of 1956. The headlines got bigger when Elizabeth announced: 'I love Mike Todd. I love him absolutely passionately.'

The engagement was publicly announced on the night of 17 October to coincide with the premiere in New York of Todd's *Around the World in 80 Days*.

A few days later, Elizabeth and Todd flew to Florida for a vacation and then to Nassau to visit Lord Beaverbrook aboard his yacht. On the way back Elizabeth was walking down a stairway and talking over her shoulder when she tripped and landed on her back. Todd rushed her to an orthopaedic specialist at Harkness Pavilion in New York, where tests revealed a mass of crushed spinal discs.

On 8 December Elizabeth underwent a four-hour operation. 'Three discs were absolutely gone,' she later wrote. 'They cut away all the dead bone right down to the nerve centre. They took bone from my hip, my pelvis, and from a bone bank and made little match-

sticks and formed clusters that finally calcified and became one long column, approximately six inches long.'

Todd took a room next to hers and gave reporters regular bulletins on her progress. The only news he withheld was the fact his 24-year-old fiancee was pregnant. This he kept a secret from everyone but his lawyers. He ordered them to find a way to get Elizabeth legally divorced so he could marry her as soon as she got out of hospital.

With a baby on the way, Todd refused to wait a year for Elizabeth's California divorce to become final. A petition in Mexico City was denied but a second petition filed in Acapulco was granted. Mike Todd and Elizabeth Taylor remained in Mexico and applied for a marriage licence. They announced that they would marry the next day, 2 February 1957.

Chewing his cigar, Todd paced the terraced gardens to check on construction of the bandstands that would accommodate the musicians he had ordered from Mexico City for the wedding reception and the jazz musicians he was flying in from New York.

'Where are my shirts?' he barked, sending a youngster to fetch the sports shirts he had ordered for all his wedding guests. He had stipulated that each be monogrammed with 'ET' and 'MT'.

While the groom was frenetically supervising every detail of the wedding reception, the bride was sunbathing around the swimming pool and drinking champagne with Eddie Fisher and Debbie Reynolds, her best man and matron of honour. Because of the close friendship between Mike Todd and Eddie Fisher, the two couples spent a great deal of time together, although Debbie frequently bowed out when the gambling and carousing stretched into the early morning hours.

Neither Eddie nor Debbie was particularly fond of Elizabeth. Eddie, especially, felt that at times she was too demanding. 'A real pain in the a—' was how he privately described her.

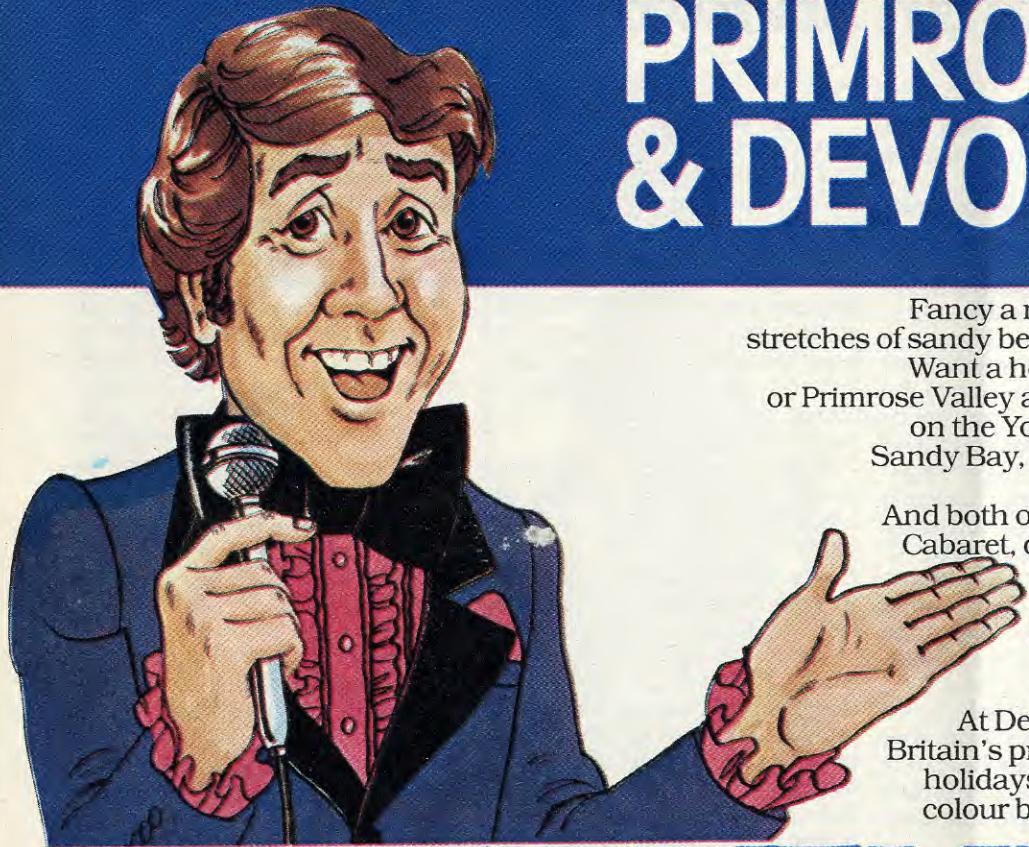
Everyone assembled in the main room of the villa at the appointed hour, waiting for the bride and groom. An hour passed before Elizabeth, tense and tipsy from drinking champagne all day, made her

continued on page 123



Montgomery Clift starred with Liz in *Raintree County* (1957). A five-million-dollar Civil War saga, it was one of the most ambitious films M-G-M had mounted. Liz had wanted to marry Clift, her 'dearest, most devoted friend', until she learned he was homosexual.

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Elizabeth: counting on her fingers



ELIZABETH TAYLOR's formal education while she was with M-G-M consisted of three hours' tutoring each day on the set. No matter how deplorable her marks were, at the end of the year she was automatically promoted to the next higher grade. As a result, she never learned the basics of mathematics. Instead she developed a habit of counting on her fingers. Her spelling was embarrassingly bad.

Her reading ability was as bad as her maths, a shortcoming that made her ignore books in favour of movie magazines. 'I know they're full of baloney,' she said. 'They make up things about everybody, even me. But I still read every one I can find.'

"You could not carry on a conversation with Elizabeth about books or current events or anything like that," said a stand-in, "but she knew who was starring in what movie, what they were wearing, if their sweater was cashmere, and how much they paid for their clothes."

continued from page 121

'A real pain in the a—' was how he privately described her.

Everyone assembled in the main room of the villa at the appointed hour, waiting for the bride and groom. An hour passed before Elizabeth, tense and tipsy from drinking champagne, privately described her.

'We've made a deal that we'll always be together. Mike doesn't believe a husband and wife should ever be separated, and so I tell him, "Whither thou goest, I will to go, too, Buster."

and tipsy from drinking champagne all day, made her entrance. She was carried in and delicately set down so she would not hurt her back. Wearing a hydrangea blue chiffon gown designed by Helen Rose, she flashed Mike Todd's wedding present, an 80,000-dollar diamond bracelet. Eddie Fisher serenaded the couple with the *Mexican Wedding Song*, and Mayor Lepotogui pronounced them man and wife.

At other times their public passion for each other erupted into violent brawls. She screamed, he snarled, and each pummelled the other with headline-grabbing invective.

'Look, this gal's been cruising for trouble all her life,' Todd said. 'And now she's found somebody to give it to her. Trouble is, everybody was too nice to fight back. Not me. When she flies into a tantrum, I fly into

For the next six months Elizabeth honeymooned with her husband, fighting off morning sickness and nausea. 'Mike was especially solicitous then because she was pregnant,' said a bigger one. She's been on a milk-toast diet all her life with men. But me - I'm red meat.'

Elizabeth insisted that their frequent fights invigorated their

continued overpage

his secretary. 'He was so proud to be having that baby at his age.'

In July the Todds headed for their Connecticut estate to be near Harkness Pavilion. A month later Elizabeth felt labour pains and her husband summoned an ambulance and, with state troopers clearing the way, rushed her to the hospital.

On 6 August, eight doctors hovered over Elizabeth and performed caesarean surgery to deliver a girl weighing barely five pounds. The doctors told Mike Todd that his wife should not risk childbirth again and recommended a tubal ligation. Todd gave his permission for the surgery, and when Elizabeth awoke to this news she said: 'It was the worst shock of my life - like being killed.'

The Todds named their daughter Elizabeth Frances and called her Liza. The father could hardly contain his delight and excitement. 'The baby is so beautiful she makes her mother look like Frankenstein.'

He told reporters he was thinking of buying his wife the Taj Mahal to express his appreciation for their child.

Although 27 years separated the pampered actress and the flamboyant showman, they seemed ideally suited. Both needed the excitement of living close to the edge. Her dramatic illnesses and his reckless gambling had provided that exhilarating danger in the past. Now their supercharged life together, gliding through time zones, ensured the constant excitement so essential to them.

Both craved an audience. They seemed to thrive on a public display of their relationship in all its passion or violence. Announcing their love pact to the world, Elizabeth said: 'We've made a deal that we'll always be together. Mike doesn't believe a husband and wife should ever be separated and so I tell him, "Whither thou goest, I will go too, Buster!"'

At other times their public passion for each other erupted into violent brawls. She screamed, he snarled, and each pummelled the other with headline-grabbing invective.

'Look, this gal's been cruising for trouble all her life,' Todd said. 'And now she's found somebody to give it to her. Trouble is, everybody was too nice to fight back. Not me. When she flies into a tantrum, I fly into a bigger one. She's been on a milk-toast diet all her life with men. But me - I'm red meat.'

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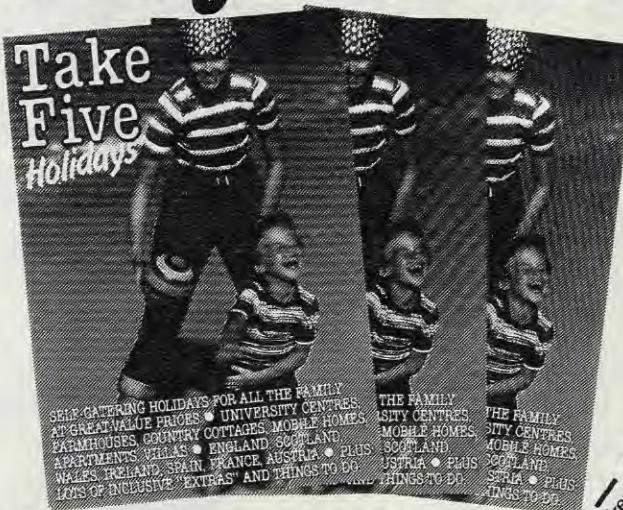
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LIZ'S WEDDING VOWS

1

'Your heart knows when you meet the right man. There is no doubt that Nicky is the one I want to spend my life with.'

*Wedding to Conrad Nicholson Hilton
6 May 1950*

2

'I just want to be with Michael, to be his wife. This is, for me, the beginning of a happy end.'

*Wedding to Michael Wilding
21 February 1952*

3

'I have given him my eternal love . . . This marriage will last forever. For me it will be third time lucky.'
*Wedding to Mike Todd
2 February 1957*

4

'I have never been happier in my life . . . We will be on our honeymoon for 30 or 40 years.'
*Wedding to Eddie Fisher
12 May 1959*

5

'I'm so happy you can't believe it . . . I love him enough to stand by him, no matter what he might do and I would wait.'

*Wedding to Richard Burton
15 March 1964*

6

'There will be bloody no more marriages or divorces. We are stuck like chicken feathers to tar - for lovely always.'

*Second wedding to Richard Burton
10 October 1975*

7

'John is the best lover I've ever had . . . I want to spend the rest of my life with him and I want to be buried with him.'

*Wedding to John Warner
4 December 1976*



Husband 1: Nicky Hilton.



Husband 2: Michael Wilding.



Husband 3: Mike Todd.



Husband 4: Eddie Fisher.



Husband 5/6: Richard Burton.



Husband 7: John Warner.

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relationship. They had more fun feuding, she said, than most people did making love. Her husband agreed. 'I wish every married couple could have fights like we do,' he said. 'It's great.'

The Todds began their marriage by circling the globe to promote *Around the World in 80 Days*. They flew to England for a dazzling premiere in London, where he spent 126,000 dollars hosting a party with 16 orchestras for 2500 people at the Battersea Amusement Park.

Promoting and publicising his film became the focus of Mike Todd's existence. To celebrate its first anniversary he decided to rent Madison Square Garden and invite 18,000 people for what he called an 'Intimate Little Party for a Few Chums'.

'This will be the biggest god-damned birthday party the world has ever seen,' he vowed. He flew Vincent Korda from London to decorate the vast arena with a 24-foot Oscar made of rust chrysanthemums.

He badgered one firm into donating 15,000 dollars-worth of mix for a cake that stood 14ft high and weighed almost a ton.

He persuaded manufacturers to donate thousands of dollars-worth of merchandise so every guest could take home a present

and arranged a raffle which featured a Cessna aeroplane as the grand prize. Consolation prizes included four Oldsmobiles, six motor-cycles, 100 cameras, six typewriters, 40 mink stoles, 10,000 cigars, 250 bottles of vodka, 100 pairs of ivory chopsticks, six pistols and 40 cats which had been donated by the King of Siam.

On the evening of 17 October 1957, hundreds of celebrities swarmed into Madison Square Garden for Mike Todd's shindig and 5000 reporters gawked at each other as looters and free-loaders plundered the arena, grabbing prizes and throwing egg rolls.

Soon a chaotic scramble began to build, reaching near hysteria. Sleekly lacquered women and tuxedo-clad men bellowed their frustration.

'The whole thing was an unmitigated disaster,' declared Elizabeth Taylor. *Life* magazine agreed, describing the affair as 'a colossal hodgepodge'.

Working constantly, Mike Todd frequently ignored his wife to pursue business interests. At home he was always on the phone, barking orders into

one receiver, making deals on another.

On gambling binges, Todd disappeared for hours at a time without saying where he was going or when he would back. Win or lose, though, he always returned with a present, knowing that was the only way to appease his wife.

'I'm aware that this is the best time of my life,' he told a friend. 'But I'm so happy it almost scares me. Being a gambling man, I know the law of averages and I get spooked. I'll have to lose something to compensate for being so damn lucky.'

In March he was selected by the Friars Club of New York as Showman of the Year. This was an honour he had always coveted. More than 1200 invitations were sent out for the ceremonial toast in his honour at the Waldorf-Astoria on Sunday, 24 March 1958.

Todd planned to fly to New York for the gala in the Lucky Liz, his twin-engined, 12-passenger aeroplane, and to stop in Chicago for the Sugar Ray Robinson - Carmen Basilio World Middleweight fight before returning to Hollywood. Art Cohn, his biographer, was accompanying him on the trip, figuring that one more interview

would complete his book, *The Nine Lives of Mike Todd*.

Elizabeth was sick in bed with a cold and unable to accompany her husband when he took off with Art Cohn and his pilot and co-pilot in a torrential downpour. He had kissed his wife goodbye six times before driving to Burbank. When he got to the airport he called her to say goodbye again and promised to call on a refuelling stop in Tulsa, Oklahoma. It was a pledge he could not keep.

En route to Tulsa, the Lucky Liz hit another violent storm. The plane plummeted from the sky over the Zuni Mountains in New Mexico. The explosion incinerated everyone on board - dental charts were needed to make positive identifications. Only one item could be traced to any of the victims in that charred wreckage - Mike Todd's twisted gold wedding ring which was brought to his widow.

NEXT ISSUE

In Part Two of the story: Elizabeth Taylor's tempestuous times with Eddie Fisher and Richard Burton.



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Jupiter as seen by the space probes: Pioneer 10 (above), and Voyager I (right). Below: the Voyager close-up of Jupiter's Red Spot.



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The search to find the Young Astronaut of the Year starts in the next issue of the magazine and leading the search is ITN and *TVTimes Magazine's* space expert Garry Hunt, who is planning to be on hand to provide the

Visits to Disney World and Cape Canaveral await our young Astronaut of the Year.

winner with a personal guided tour of the Kennedy Space Centre in Florida as part of our exciting prize.

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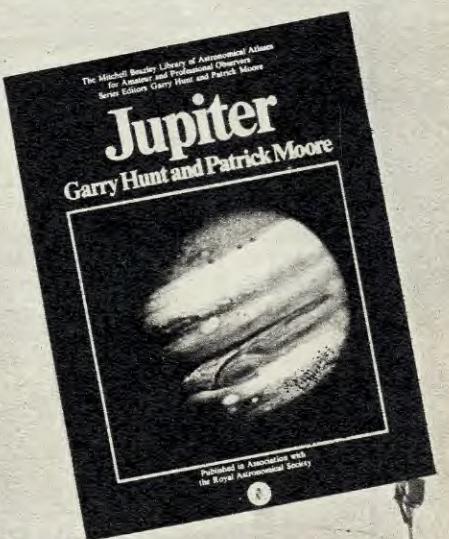
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*How can you and your family take this dream holiday? Just be sure you get a copy of the *TVTimes Magazine* which will be on sale from Wednesday 30 December. There, Garry Hunt will be telling you how to become our Young Astronaut of the Year.*



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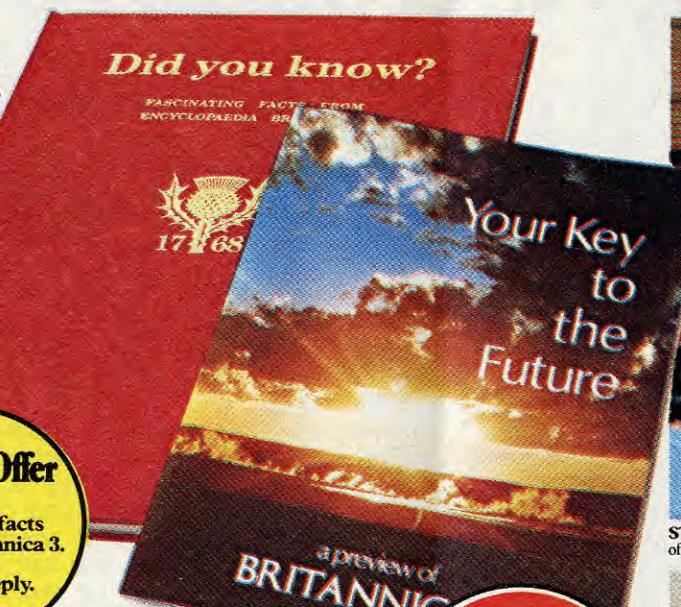
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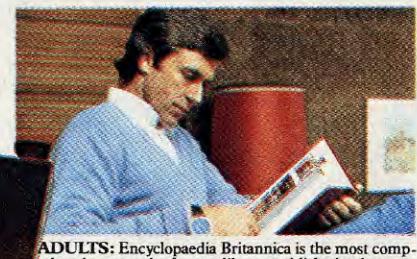
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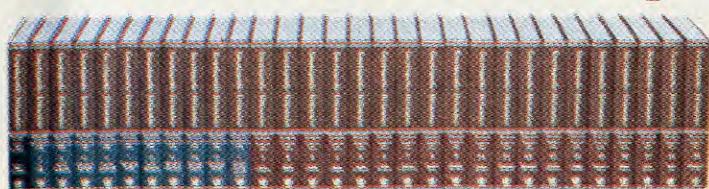
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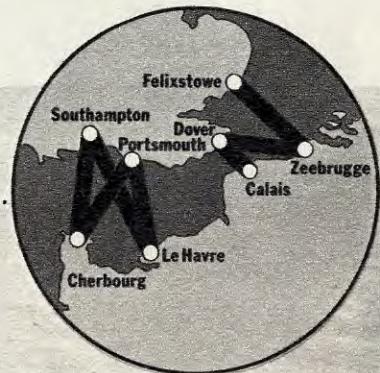
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Quick Pan Pizza

enough for 2-3

Stir 1 tablespoon (15ml) oil into 4oz (125g) self-raising flour and 1/2 teaspoon (2.5ml) salt. Add enough water to mix to a soft dough. Roll out dough to fit a large frying pan. Fry on one side in about 4 tablespoons (60ml) oil. Soak about 2 tablespoons (30ml) dried chopped onion in some water. Drain a medium can of tomatoes. Drain and fry the onion and tomatoes with some mixed herbs in a little butter. Turn the dough over and spread with the tomato mixture. Top with grated cheese and some olives or anchovy fillets. When the underside is browned place pan under a grill to melt the cheese.

IMPORTANT Be sure to use only one set of measurements. This is because the quantities in metric are not always exact conversions of imperial measurements.

Kipper Dip

enough for 6

Mix together 6oz (190g) canned, drained kipper fillets. 1 tablespoon (15ml) mayonnaise, 1 teaspoon (5ml) horseradish sauce, 1/2 teaspoon (2.5ml) Worcester sauce. Stir in 1/4 pint (125ml) whipped fresh or Long-life double cream. Season with garlic salt and pepper. Serve with fingers of hot toast.

Cherries in Cherry Brandy Sauce

enough for 4

Drain a large can of stoned black cherries and place juice in a saucepan with 1 tablespoon (15ml) sugar, a pinch of ground cinnamon and 1 teaspoon (5ml) cornflour. Bring to the boil, stirring all the time. Add the cherries and allow to heat through and stir in contents of a miniature bottle of cherry brandy. Serve while still hot with ice cream or whipped cream.

More ideas

Pasta with quick tomato sauce using canned tomatoes, mushrooms and dried herbs. Pasta salad using cooked pasta shells, flaked tuna fish, sweetcorn and French dressing. Bean salad using mixture of canned beans, mushrooms, olives and garlic dressing. Pilau and risottos using rice, canned chicken or ham, dried vegetables, spices, herbs and condensed soup. Biscuit-crust flan topped with canned fruit.



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Monday 28 Dec

The gallant failure of the Everest Eight

by Jane Ennis



Joe Tasker



Al Burgess



Ade Burgess



Paul Nunn



Alan Rouse



Brian Hall



Pete Thexton



John Porter

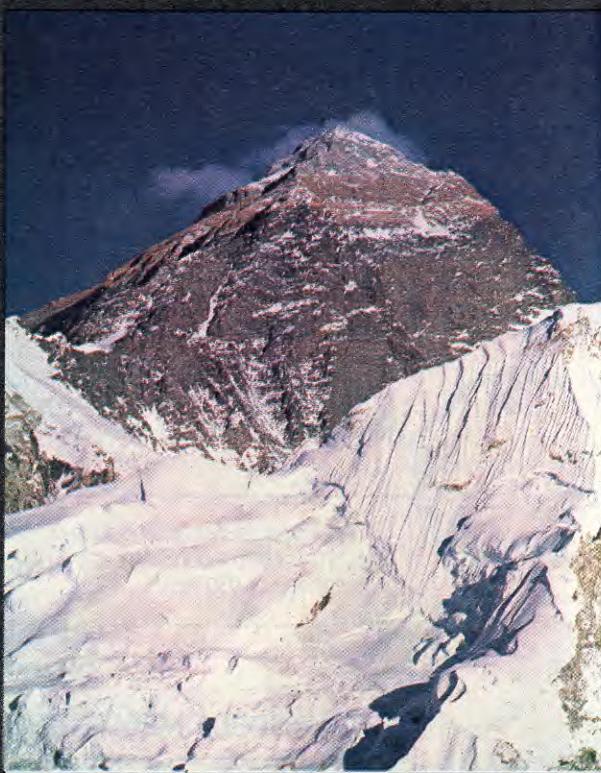
To climb Mount Everest in the middle of Winter via the notorious West Ridge route, with a small, leaderless team on a very low budget, was the challenge that brought together eight of Britain's 'new breed' of climbers. Scoring the Chris Bonington-style of expedition, which relies on strong leadership and a chain of command, this bunch of adventuring idealists decided they would climb the 'White Lady' in a democratic party without the aid of oxygen or Sherpas.

Joe Tasker, a member of the Everest team and whose book *Everest The Cruel Way* documents this audacious climb, explains the philosophy: 'We wanted to prove once and for all that a small team could successfully climb Everest in Winter and by doing so put an end to the vast expeditions that tramp up there every year despoiling the environment. We firmly believed that all of us were sufficiently experienced not to need a leader.'

The documentary *Everest in Winter* on 28 December shows the group battling to achieve its goal.

The team that came together to share this adventure comprised eight of the toughest individualists ever to set foot on a mountain: the identical Burgess twins, Al and Ade, blond giants of great strength and both resourceful climbers; Paul Nunn, an experienced mountaineer, famous for his hearty laughter and anecdotes; Alan Rouse, a Cambridge mathematics graduate, constantly seeking fresh mountaineering challenges; Brian Hall, a good organiser with a scientific turn of mind; Pete Thexton, an experienced climbing doctor; John Porter, an Anglo-American with a series of successful climbs in the Hindu Kush; and Joe Tasker, whose climbing record includes the North Face of the Eiger and Mount Kongur in China. At first, everything went well. The team raised the

Everest in Winter



£15,000 needed for the expedition and spent some of it on hiring a modest number of porters to transport equipment to base camp. Morale was high and the British team scoffed at a Japanese expedition camped nearby, with its luxurious tents, 800 porters and more than 30 climbers and Sherpas.

Base camp established, the eight climbed towards camp one, crossing boulder-strewn wastes and scaling sheer rock faces. The weather was bad with winds gusting at 100mph. As they climbed higher, breathing became difficult and every step was misery. Tents blew away and poles snapped.

With no one in charge of equipment, pieces went missing. The climbers began to learn about each other: Ade couldn't sleep on his side; Al tended to break things accidentally; Pete liked to wander off.

The situation worsened as climbers fell ill with dysentery. The fitter members forged ahead - but the democratic ideal gave way to human nature and arguments began. Meanwhile, the unsung heroes - a four-man TV documentary team - climbed behind recording every icy moment.

Eventually, two mountaineers had to quit. Paul Nunn wanted to get back to work and John Porter was coughing so hard that he broke a rib. Of the remaining six, Tasker and Ade Burgess were the fittest and went ahead to establish a new camp. They were ready to go on to establish camp four, but the others refused to leave camp one. Rows conducted over their walkie-talkies showed that the climbers had split into two factions. The climb was abandoned.

A year later, the eight climbers are the best of friends again and their faith in small, democratic expeditions remains unshaken.

'The pain is forgotten and only the glorious dream remains,' says Tasker.



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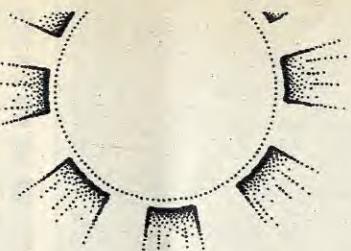
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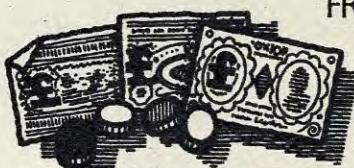
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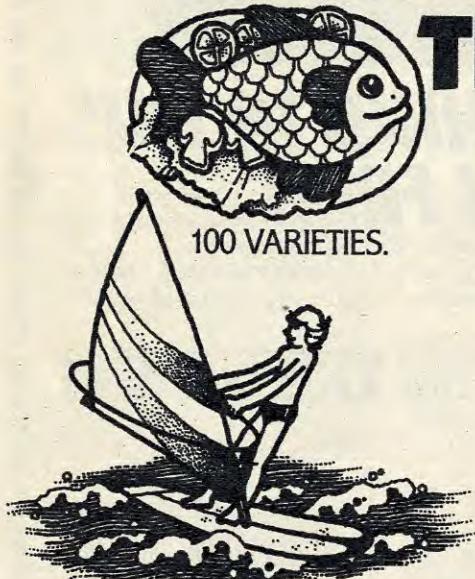
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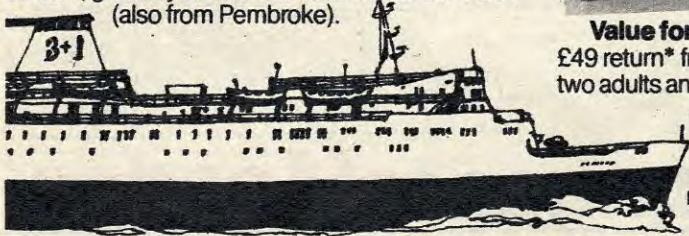
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Aries 21 March to 20 April

The week leading up to Christmas hardly seems the time for me to go on about work and career prospects. Yet every year at this time you are inspired to seek honours and success. This week is particularly dynamic, but your course of action must be unorthodox and controversial.

Taurus 21 April to 21 May

The Sun gives you a big Capricornian hug as he moves into your angle of philosophical and spiritual matters. It won't harm you to realise that you have much more to offer the world than people give credit for. But to achieve your goals you must alter fixed habits.

Gemini 22 May to 21 June

You really are a busy bee this week, buzzing all over the place trying to get things done. Don't neglect important paper work, using Christmas as an excuse for putting it aside. Otherwise, you may regret it early in the New Year.

Cancer 22 June to 23 July

Astrologically, your opposite is Capricorn, and Cancer and Capricorn are opposites that attract. So this week you can start a period of cosy bliss, making you feel loved, and with these Capricornian influences around you may feel impelled to make dramatic changes in the marital and business stakes.

Treble Chance

DEvised BY ERIC LINDEN

Three puzzles in one. 1 A TOUGH crossword for cryptic fans. 2 A SIMPLE crossword for others. 3 A picture jumble. The answers to both crosswords are the same. Score three for every correct TOUGH answer; one for every correct SIMPLE answer. Deduct five for every incorrect answer. Expert's score: 89. The pictures are segments from the faces of two of the stars in the puzzle—but which?

Answers next week.

TOUGH CLUES

Across: 1 Illustrated Irish comedian for a start, to be Frank he's in *Punchlines* (2 words). 6 The singing comedian he covers Christmas for us (see page 1). 7 *Muppet Movie* star—but she really proves Piggy is a hit! 8 Eve (not Christmas) before the remainder for the highest mountain scene on Monday. 10 Eric's mate picks Premium winners. 12 *Clapperboard's* presenter gives a start to Christmas. 14 The lion of the *Old Bailey*, that *Rumpole*. 15 Williams raises the flag on *Punchlines*. 16 Material used by many London Father Christmases. 17 Representative of 007 in Dr No? 20 Bill sounds uneven but then the *Goodies* are *Special*. 22 I get in the lane, by Harry. 23 Indicative of *The Goodies' Snow White, Cinderella*, etc. 26 A little Nan should *Give Us A Clue* here. 27 Pleasant To See You here. 28 . . . this is Bruce.

Down: 1 As found inside the French-sounding brother in *Pygmalion*. 2 Feminine equivalent as 4 to Kermit. 3 Near meetings of the *Third Kind* of



Russell Grant's STARCAST

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cover the two-week holiday period.

Leo 24 July to 23 August

Can it be that your sunny disposition turns rather snowy as the Sun enters Capricorn? Yes, you will find the week leading up to the Yuletide festivities rather tiresome—if you let others persuade you to take on more than you should. For a happy Christmas, don't overdo it!

Virgo 24 August to 23 Sept

The spirit of Christmas looks good around you just now. In fact, why not go to town and plan traditional pastimes and other fun things to make the season go with a swing? Think also about travel and holidays—something tells me you could be off to new and interesting places.

Libra 24 Sept to 23 Oct

A rosy, homely glow descends on to your sign, which should give you a secure feeling for the days ahead. But astrological predictions do not depend upon our Sun-sign alone. If you do feel restless, perhaps your home-life needs change, as your security isn't as assured as you thought.

Scorpio 24 Oct to 22 Nov

There is a great deal of movement in your life. The atmosphere around you is a little tense, as you want to get everything in your life finished once and for all. Male Scorpios have an appeal that is irresistible, female Scorpios have a crusading spirit that sees them supporting the underdog.

Sagittarius 23 Nov to 21 Dec

A fairly good week financially. Use to advantage your gift of the gab, your intelligence and the ability to put across your point of view. Because the essence of busy Mercury and international Jupiter is movement and travel, these will certainly occupy your mind. As time of money and merriment.

Capricorn 22 Dec to 20 Jan

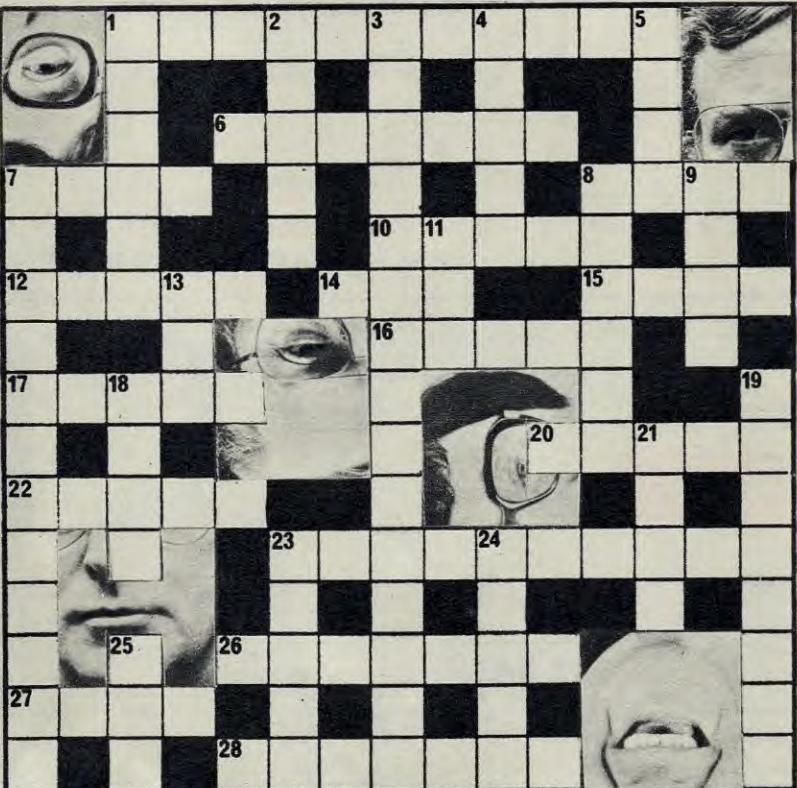
A gallant-looking Sun moves into your sign, which is always good for you goats at Christmas. Misleading rumours sometimes go around that yours is a monotonous sign, but you can act the goat beautifully. On a good day, and that means right now, you can be amusing.

Aquarius 21 Jan to 19 Feb

Because of your tremendous dynamism, Christmas may stop you doing what you want to do. You are at your most unorthodox now and will cause raised eyebrows with your comments. Think carefully before accepting a suggestion regarding long-distance travel next year.

Pisces 20 Feb to 20 March

You may well be about to find out who your true friends are. With a rise in fortunes, you will establish mental relationships rather than just physical ones in the coming year. This week you will meet a new partner, but the rapport is of the mind rather than the heart.



Answers to last week

Across: 1 Skill. 4 Spike. 8 Stuart Davis. 9 Kessler. 11 Get. 12 London Night. 17 Stand. 18 Ogden. Down: 2 Katie. 3 Leads. 5 Play. 6 Knife. 7 Streisand. 10 Simon. 11 Gielgud. 13 Out. 14 Den. 16 Tan. Pictured: Spike Milligan.

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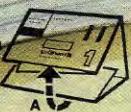
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Monday 28 Dec: Freddie Starr on the Road

Freddie's shining little Starr

by Stewart Knowles/pictures Peter Bolton

Before taking to the road for a six-week tour of provincial clubs and theatres, Freddie Starr has a long farewell chat with his two-year-old son Jody. It is, as conversations go, fairly one-sided, with 37-year-old Starr filling in the gaps rather like a ventriloquist.

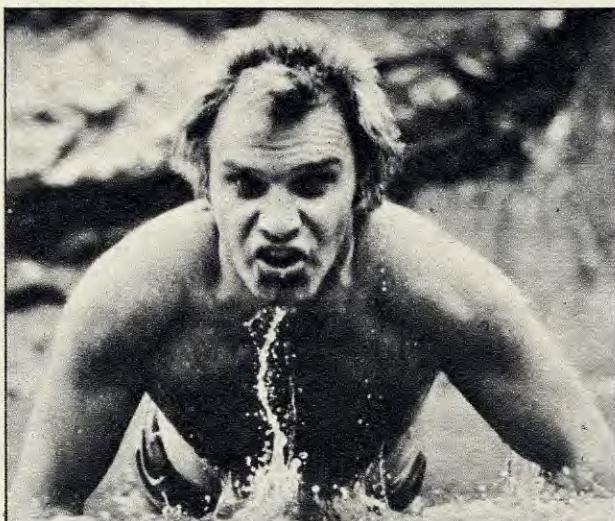
Jody's attention is fully occupied by an unusually bright light, part of the clutter of equipment littering the living room of Starr's luxurious home in Windsor, Berkshire, as a Thames Television unit shoots a sequence for the documentary *Freddie Starr on the Road*, to be screened on Monday 28 December.

Nonetheless, it is a touching moment that keeps returning to mind as the coach carrying Starr and his six-piece accompanying group heads south-west along the rain-swept

continued overpage

A nudist, and Freddie gives chase

It's singalong time for Starr and his band on the road. And when he arrived in Cornwall, it's anything for a laugh - like a few quick press-ups in the freezing surf.



Chasing pretty girls is all part of the Freddie Starr image - so who better to open a new naturist beach in Cornwall!

continued from page 141

motorway. 'We're going to St Austin,' says Starr. Someone points out the place is St Austell in Cornwall. Starr shrugs: 'I've no idea where it is. Torquay, somewhere like that. I've never been down there before so I don't know what it is - a club, theatre, or what. No idea.'

He accepts the film crew's presence as part of life. 'When they said they wanted to make a film about me I said OK. Shoot.'

The miles go by, and the gap increases between Starr and the private road where he lives, the house he named 'My Way', the heated swimming pool and the new, white Jaguar XJS complete with radio telephone.

By now his wife Sandy will be tidying up while Jody plays on the floor. Six-year-old Donna had left for school even before the coach arrived to collect her father.

The programme's director, Frank Cvitano, says: 'I've been his number one fan for years. He's a total professional. If you wanted him to jump off a high building he would ask if you wanted him to comb his hair first. The secret of making this kind of documentary is to keep on filming. There'll be long, quiet bits but suddenly something will happen.'

Starr and his group are play-

ing guitars as the rain eases off. The words Starr puts to sing-along tunes would make Billy Connolly blush.

In a motorway cafe he signs autographs over sausages and chips, having reassured the manager they didn't want to film the food.

Back in the coach, the boys in the band are playing cards. What else would they be doing?

'I've always done things my own way,' says Starr. 'I'm running it. I feed all of them. I have a road manager following behind my car and I have a valet. That's all, I have. Some of the pop groups have so many road managers and others they actually lose money on tours.'

Does he get fed up with it? He says he does. 'I last did a tour four or five years ago. I don't get bored, but I get very tired. I get fed up having to leave the family behind. I'm getting a bit old for all this.'

'I keep in touch with home when I'm away. I've lived in Windsor for seven years. It's OK but I've got three dogs that are wrecking the place.'

'I ring up home at least once a day. Homesick? Of course I get homesick. It's something you can feel right down in the pit of your stomach.'

Usually he plays dates near

enough to let him get home, even if it's close to dawn when he arrives. 'Sometimes it's four in the morning. I just creep in, play a video tape on the television and sleep later.'

'I never wake my wife up but Donna always hears the car and she's there sitting on the stairs waiting for me. She's got very attached to me.'

Later, in a hotel bedroom in Fowey, Starr is resting in bed an hour or so before giving a power-driving performance in a new, 2500-seat theatre that makes an aircraft hangar look homely.

He talks about his wild, womanising image, painted and re-painted many times in newspaper articles he dismisses with contempt.

'Of course I look at pretty women. What man doesn't? I don't profess to be an angel. But all that... stuff!'

At one time, he says, he was bothered by newspaper criticism, but not any more. 'The Press doesn't put backsides on seats. It's got nothing on me. I don't take drugs, I don't drink - I'm a teetotaller. If someone sees me as a raving lunatic, that's what they see me as.'

'But you might see me as a

fairly decent sort of guy and that's the way that I am. I'm a very good father. I try to be a good husband as well.'

Starr has reached the age when he thinks about his own mortality. He is pessimistic about the future.

'Having young children makes you feel very frightened for them. I would die for my children. I'm sure you would die for yours. Any decent man would stand in front of bullets to protect his wife and children.'

'But what could I do if I had four minutes to clear out because a missile is on its way to destroy part of London? Three or four missiles could kill everybody.'

He stammers over many of these words. The stammer is more noticeable when he's agitated. Later that night he gives the audience of holiday-makers what they have come for. He makes some of them blush. They seem to enjoy it.

The following day he opens a nudist beach. One pretty young woman turns up with her husband. They take their clothes off. Starr strips - but only down to his underpants. He chases the girl along the beach, egged on by the photographers.

Knowing what the newspapers may make of it, he laughs... all the way home.

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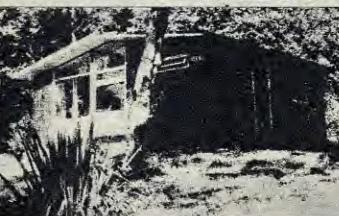
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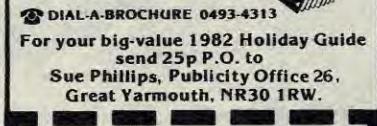


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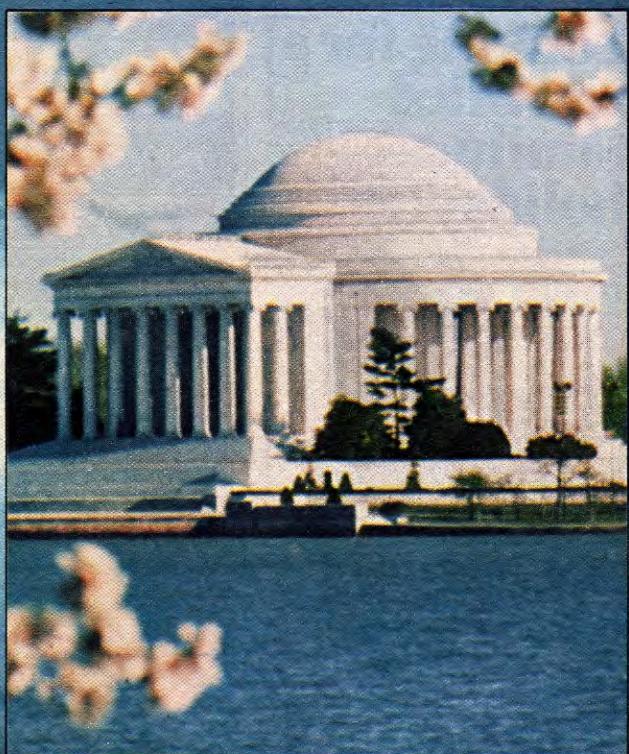
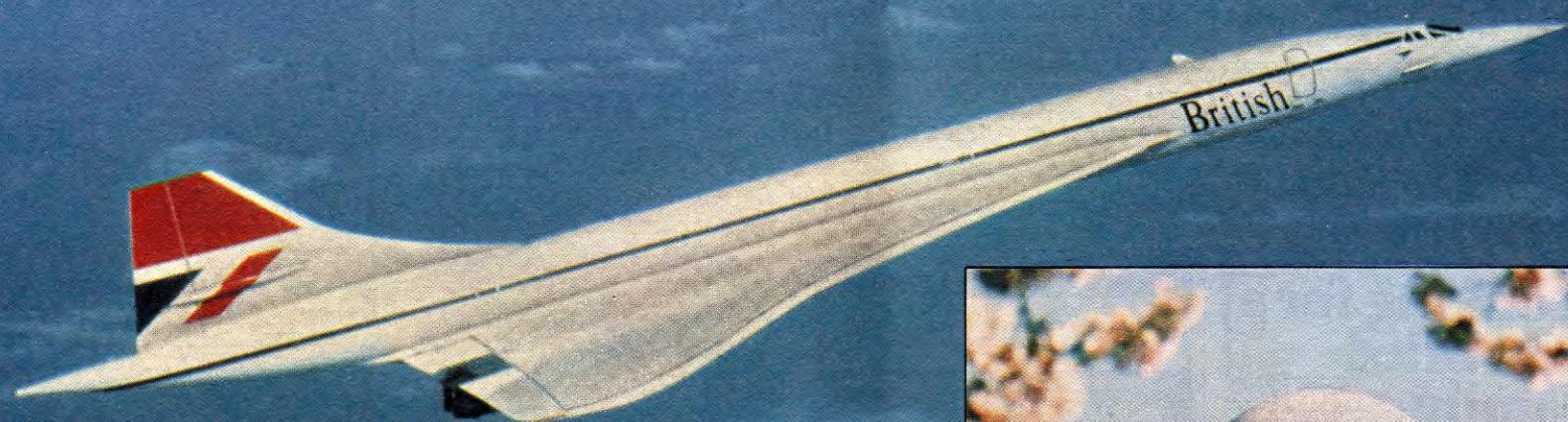
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by Cordell Marks

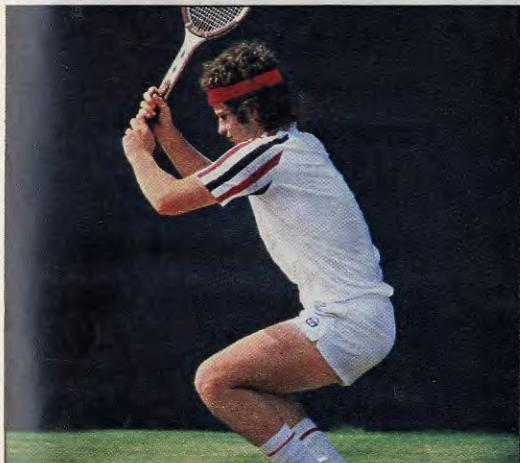
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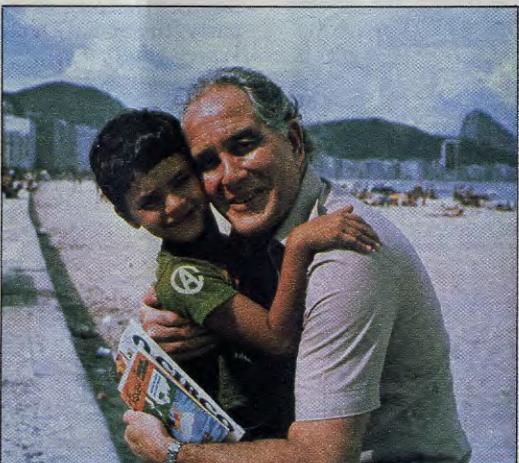
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Y

It has been an eventful year, with more than its share of violence; but plenty of happy moments, too. On New Year's Day, ITN newscaster Martyn Lewis presents *The Making of '81*. Here, and on the following pages, Cordell Marks asks some questions about the year. The answers are on page 157.



1 'Superbrat', America's John McEnroe beat Sweden's Bjorn Borg on 4 July to become Wimbledon Men's Singles Champion. For how many years had Borg held the title?



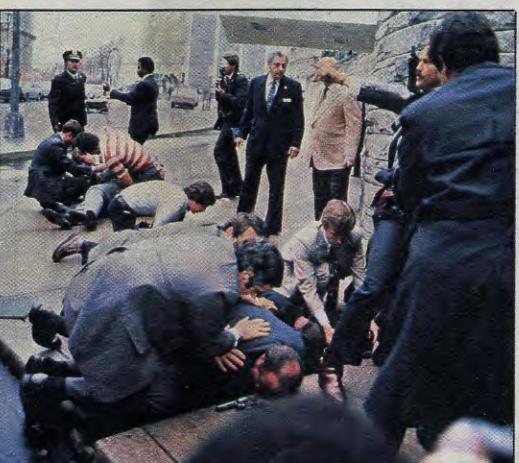
2 The reunion between Great Train Robber Ronnie Biggs and son Michaela after Biggs, kidnapped from Brazil on 16 March, was released. Where had Biggs been taken to?



3 President Anwar Sadat of Egypt was assassinated on 6 October at a military parade which was held in Cairo. Name Sadat's successor.



4 First she was, then she wasn't - the London Zoo panda which was thought, in August, to be pregnant. What is the panda's name?



5 The chaotic aftermath of the attempted assassination of President Ronald Reagan in Washington on 30 March. How many shots were fired at the president?



6 It was April, and Brixton, South London, burned during the riots, with damage costs estimated in millions. Who chaired the public inquiry into the riots? *continued overpage*

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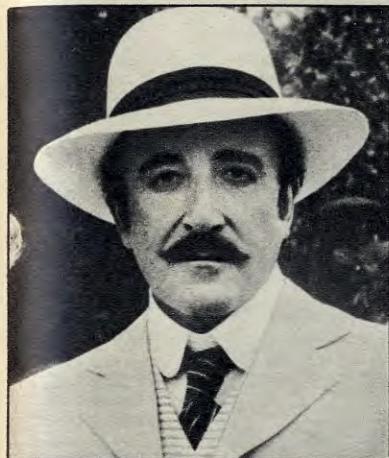
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1981

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continued from page 150



12 The cinema lost a star. Peter Sellers died on 24 July in London's Middlesex Hospital. What was the title of his last film?

13 Throughout the year the Polish trade union organisation Solidarity continued to battle with the Government and the Kremlin. Who leads Solidarity?



14 Rock 'n' roll pioneer Bill Haley, best known for *Rock Around The Clock*, died on 9 February. Name Haley's band.

continued on page 157

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11 St Paul's Cathedral on 29 July. Prince Charles married Lady Diana Spencer. Who were the designers of her wedding dress?

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Slumberdown Feather & Down Quilts Min Tog 10.5 **HALF PRICE** $\frac{1}{2}$ MRP
Single MRP £45.95 **£22.50** Double MRP £69.95 **£34.50** Kingsize MRP £89.95 **£44.50**
Trendsetter Isothermic Quilts Min Tog 11.5 **HALF PRICE** $\frac{1}{2}$ MRP
Single MRP £43.95 **£21.95** Double MRP £63.95 **£31.95** Kingsize MRP £79.95 **£39.95**
Slumberdown Hi-Loft Quilts Min Tog 10.5 **OVER $\frac{1}{3}$ OFF**
Single MRP £34.95 **£19.95** Double MRP £49.95 **£31.95** Kingsize MRP £59.95 **£39.95**
Luxury Down Quilts Min Tog 11.5 **LESS THAN HALF PRICE** $\frac{1}{3}$ MRP
Single MRP £82.50 **£39.95** Double MRP £121.00 **£59.95** Kingsize MRP £150.00 **£69.95**

All offers subject
to availability.

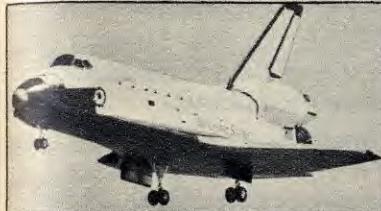


BIRKENHEAD, BIRMINGHAM, BLACKBURN, BLACKPOOL, BOURNEMOUTH, BRADFORD, BRIGHTON, BRISTOL, CARDIFF, CHATHAM, COVENTRY, CROYDON, DERBY, DONCASTER, EDINBURGH, EDMONTON, EXETER, GLASGOW, GLOUCESTER, HANLEY, HOUNSLOW, HOVE, HUDDERSFIELD, LEEDS, LEICESTER, LEWISHAM, LIVERPOOL, LUTON, MAIDSTONE, MANCHESTER, MIDDLESBROUGH, NEWCASTLE, NEWPORT, NORWICH, NOTTINGHAM, PETERBOROUGH, PLYMOUTH, PORTSMOUTH, READING, ROMFORD, SHEFFIELD, SOUTHEND, STOCKTON, STRATFORD, SWANSEA, SWINDON, WALSALL, WANDSWORTH, WATFORD, WIMBLEDON, WOLVERHAMPTON, WOOLWICH, WORCESTER, YORK, BRENTFORDSIN.F.I. AT BARROW, BASINGSTOKE, BISHOPBRIGGS, BRADFORD, CARLISLE, DOVER, EDINBURGH, LINCOLN, NEWPORT (I.O.W.), OXFORD, READING, RENFREW, ST. HELENS, SOUTHAMPTON, STOKE, WEMBLEY, AND WEST BROMWICH. BRENTFORDSINHARRIS.D.I.Y. AT ACTON, CHARLTON AND NEWMADLEN, BRENTFORDSINQUEENSWAY AT CAMBRIDGE, RAYLEIGH, ROTHERHAM, AND ORPINGTON. BRENTFORDSINTEXASHOME CARE AT BANGOR, BELFAST, GLENGORMLEY, LISBURN AND NEWTOWNABBEY IN NORTHERN IRELAND. BRENTFORDSINDOIT ALL AT AVONMOUTH, LONGEATON, OLDHAM AND SPARKBROOK.

1981

? 9

continued from page 153



15 The shuttle heralded a new phase in man's conquest of space, making two flights in 1981. Name the shuttle?



16 Aldaniti won the Grand National at Aintree in April. Can you name his jockey who made a miracle recovery from cancer?

ANSWERS

1 Five years	11 Elizabeth and David Emanuel
2 Barbados	12 <i>The Fiendish Plot of Dr Fu Manchu</i>
3 Mr Hosni Mubarak	13 Lech Walesa
4 Ching Ching	14 The Comets
5 Six	15 Columbia
6 Lord Scarman	16 Bob Champion
7 March	
8 444 days	
9 Solar Challenger	
10 Tommy Hutchison	

Score 12 to 16 correct answers? Then you're a news hound. Award yourself the Reginald Bosanquet Cup. Eight to 11 correct? Better luck next year. Four to eight? Keep watching the box. Nought to three? Where have you been all year?

...And now you can relive 1981 forever



Everything that made 1981 such a fascinating year - the great events, the Royal occasions, the tragedies, pop music, sport - is reviewed in *This Year - 1981*, a two-hour video cassette from *TVTimes Magazine*-UPITN. There are interviews, specially recorded for this cassette, with Margaret Thatcher and Michael Foot; Chris Brasher talks on marathon running; and Richard Ingrams reviews 20 years of *Private Eye*. It's all captured on two dramatic and entertaining hours of videotape presented by ITN's Martyn Lewis, Selina Scott and Tony Francis.

This Year - 1981 is part of an annual series, throughout the Eighties, that will build into your own video library of fascinating images and information to remind and entertain in the years ahead.

The cassette costs £34.50 plus 60p post and packing, a total of £35.10. Simply complete and post the coupon right to: *This Year - 1981*, *TVTimes Magazine*, PO Box 50, Market Harborough, Leics LE16 9PP. (Tel 0858 64613). Cheques should be made payable to ITV Books Ltd. Access or Barclaycard holders may order by phoning Market Harborough (0858) 64613. Please tick whether VHS or Betamax cassettes are required.

To *This Year - 1981*, *TVTimes Magazine*, PO Box 50, Market Harborough, Leics LE16 9PP.

Video cassettes at £35.10 (inc p&p)
No req
Cost
VHS
Betamax

I enclose cheque No.....

Value.....

Please charge my Access/Barclaycard*
(*Delete where not applicable)

No.....

Signature.....

Name.....

Address.....

BLOCK LETTERS, PLEASE
Allow 28 days for delivery

TVTIMES FREE HOLIDAY BROCHURE SERVICE

To receive the three free Holiday or Travel Brochures write in the panels in the coupon below the relevant codes for the holidays selected and fill in your name and address in the space provided. Now cut the coupon around the dotted line and send to:

TVTIMES, PO BOX 50, BROMLEY, KENT BR2 9TT

A 2	Beachside Leisure Holidays Ltd	F 9	Lady's Mile/Cotton Farms Leisure Caravan Parks
A 3	Belgian Travel Service	G 1	Malta Tourist Office
A 4	Belhaven Leisure Holidays	G 3	Mundi Color
A 5	Beverley Park Holiday Centre	G 5	Narracott Grand & Woolacombe Bay Hotels
A 6	Blackpool Borough Council	G 6	PGL Young Adventure Ltd
A 7	Blue Sky Caravan Park	G 7	Paris Travel Service
A 8	Bourne Holiday Parks - Self Catering Seaside Holidays	G 8	Paris Travel Service - France
A 9	Bourne Senior Citizens' Self Catering Holidays	G 9	Parkland Seaside Caravan Holidays
B 1	Briggs Holiday Homes	H 1	Penlan Holiday Village
B 3	British Travel Service	H 2	Pontin's Holidays
B 5	Bude Holiday Park	H 3	Portland Holidays
B 6	Bunn Leisure	H 4	Richards Leisure Enterprises
B 7	Butlins Holiday Centres 1982	H 5	Rockley Sands
B 9	CIT The Italian Holiday Experts	H 6	Romantic Romania
C 1	CTC Lines	H 7	Scottish Highlands and Islands
C 3	Carefree Camping Ltd	K 1	St Ives Bay Chalet & Caravan Park
C 7	Diamond Plus Holidays	K 4	Swiss Travel Service
C 8	English Tourist Board - North Country	K 5	Teignmouth & Dawlish
C 9	The English Vales	K 6	Tenby & South Pembrokeshire
D 1	Excelair Holidays	K 7	Townsend Thoresen Car Ferries
D 2	Excelsior Holidays	K 9	Trekamerica USA Adventure Holidays
D 3	John Fowler Holidays	L 1	Trelawne Holiday Estate
D 4	Freshfields Boating	L 2	Tyrolean Travel
D 5	Freshfields Caravanning & Camping in France & Spain	L 3	Wales Tourist Board
D 8	Freshfields West Country & South Coast	L 4	Wallace Arnold British Holiday Brochure
D 9	Gibraltar Government Tourist Office	L 5	Warner Majorca & Ibiza
E 1	Golden Coast Holiday Village	L 6	Warner The Best of British Holidays
E 2	Great Tree Holiday Park	L 7	Warren Holiday Centres
E 3	Guernsey	L 8	West Country Tourist Board
E 4	Gunton Hall Holiday & Country Club	L 9	West Sands Leisure Centre
E 5	Haven Holidays	M 1	Weston-super-Mare Holiday Guide
E 6	Hengar Manor	M 2	Widemouth Bay Caravan Park
E 7	Holiday Club Pontinental	M 3	Aer Lingus
E 9	Holimarine Holiday Villages	M 4	Inghams Lakes & Mountain Holidays
F 1	Hoseasons Boating Holidays	M 5	Swans Summer Holidays
F 2	Hoseasons Holiday Homes	M 6	Swans Motor-Stay Holidays
F 4	Isle of man Tourist Board	M 7	Yugoslav National Tourist Office
F 6	Kings Chalets	N 1	Europcamp Travel
F 7	Kings Holiday Park & Country Club		
F 8	Kuoni Worldwide Holidays		

My three choices are: _____

--	--	--	--

NAME _____

ADDRESS _____

(BLOCK LETTERS PLEASE)

TVTIMES, PO BOX 50, BROMLEY, KENT BR2 9TT

The above does not constitute a complete list of all holiday advertisements in this issue

We'll be happy to organise your holiday. But we'll never organise you.

When you visit a holiday centre, the one thing you can generally be sure of is a wide range of entertainments and amusements.

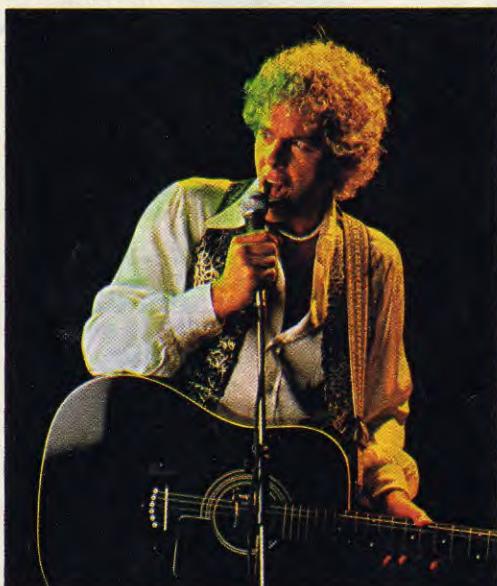
And in this respect, a Ladbroke Holiday is everything you'd expect.

From the sports, the beach and the swimming pool, to the evening's spectacular variety.

So what's different about a Ladbroke Holiday?

A difference to make all the difference.

Obviously, some organisation is necessary to the smooth running of a holiday centre.



But when organisation becomes interference, that's where we draw the line. Our Bluecoats, for instance, whilst always ready to help, will never be found urging you to 'join in'.

And because running a smaller holiday centre is, naturally, more relaxed,

we believe you'll find our staff a friendly, as well as a very helpful lot.

Ladbroke Holidays By-The-Sea.

All our locations are chosen carefully. First, to be by the sea, and second to be set in a popular seaside resort.

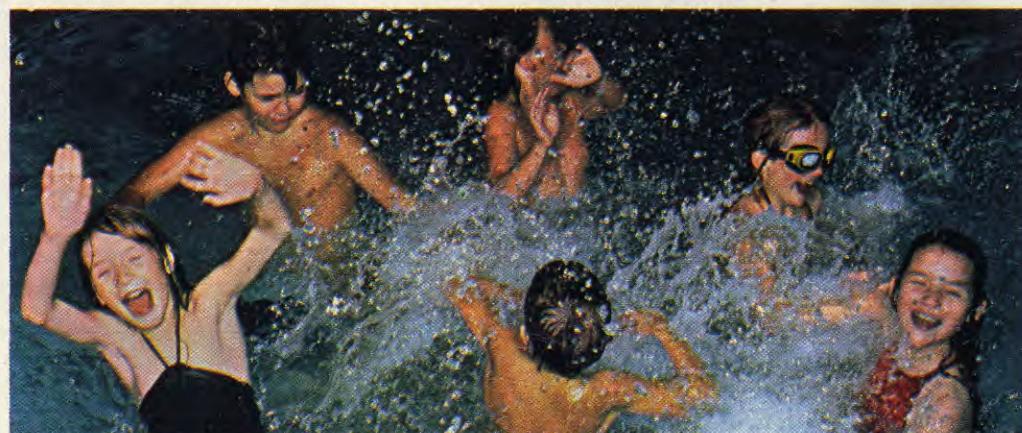
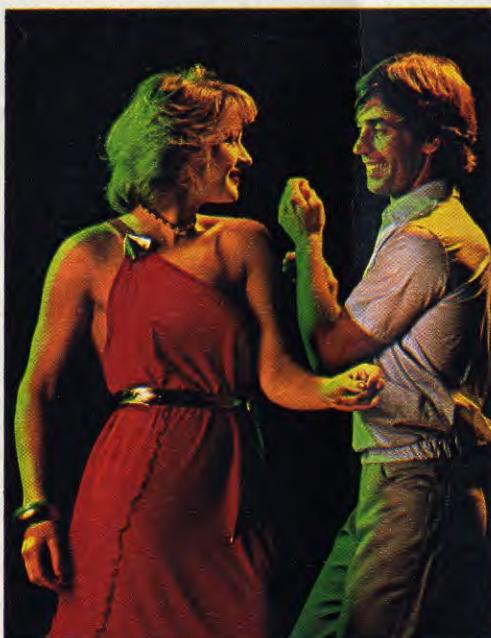
We now have 19 centres in such places as Great Yarmouth, Scarborough, Isle of Wight, the South Coast, Devon, Cornwall and Wales.

A holiday for all the family.

Cabarets and night clubs are fine for you. But what about the kids?

Well, this is one area where we do take an active part in your holiday.

So that while you're enjoying yourselves, the kids are being safely

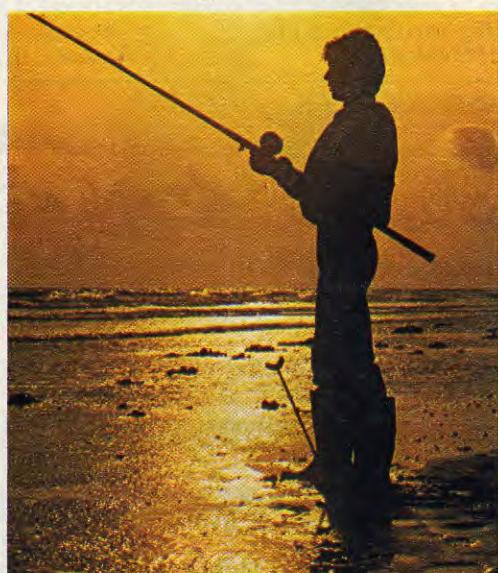


looked after with competitions, talent contests, magic shows and so on.

As for your accommodation, quite simply, we believe that your family's holiday home should be as comfortable and clean as your own home.

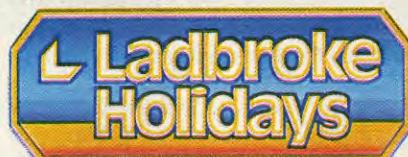
Your choice.

Basically, it's between holidays inclusive of one, two or three meals a day, and self-catering in a chalet or caravan.



But, for the full details, you really need our brochure.

And you can get that simply by filling in the coupon.



We'll organise your holiday, but we'll never organise you.

To: Ladbroke Holidays, P.O. Box 137, Watford WD1 1DN.

Please send me your free colour brochure for 1982.

Name _____

Address _____

TV01

Please send one to a friend of mine as well.

Name _____

Address _____

TV02

Or phone for your brochure(s) day or night, Watford (0923) 44400.



FREE COMPETITION

Spot the Money Spider and win £1000

Many readers will remember the popular Money Spider competitions we ran during the Seventies. They were a lot of fun, so we've revived them for four issues of *TVTimes Magazine* over Christmas and the New Year. Spot the Money Spider on our victim's face - this week it's ITV sports commentator and *TVTimes Magazine* writer Dave Lanning - and you could win the £1000 prize.

We asked Dave Lanning to react to the Money Spider, which was planted somewhere on his face. We photographed the result - then painted out the evidence of his facial visitor.

All you have to do is mark with a cross (X) where you consider the Money Spider was on Dave Lanning's face. You can mark up to five crosses.

The £1000 cash prize will be awarded to the entrant nearest to the centre of the spot representing the Money Spider in the original photograph. In the event of a tie the prize will be divided evenly.

Study his face and his eyes and they should help lead you to the spot. Or try pulling a face in front of a mirror - that might help. It's lots of fun and, remember, you may have five attempts on your entry.

Then send it, with your name and address completed in block letters, to *TVTimes Magazine* Money Spider No 1, PO Box 40, Market Harborough, Leics LE16 9N, to arrive no later than the closing date, Thursday 7 January 1982.

Watch out for our next Money Spider victim. There's another £1000 prize to be won - only in *TVTimes Magazine*.

RULES 1 The competition is open to anyone over the age of 16 and resident in the United Kingdom, except employees and their families of Independent Television Publications Ltd, ITV programme companies, printers of *TVTimes Magazine* and anyone else directly connected with the competition. 2 Entries to be made in ink on the entry photograph. No more than five entries to each entry photograph and no crosses may touch or overlap. No competitor may submit more than one entry photograph. 3 Entries which have been altered, corrected, mutilated or are not readily decipherable or do not comply with these rules in any respect may be disqualified. 4 Proof of posting cannot be accepted as proof of delivery. No responsibility can be accepted for entries delayed, damaged, mislaid or wrongly delivered. 5 The decision of the Editor of *TVTimes Magazine* in all matters concerning or arising from the competition will be final and legally binding. 6 In the event of a tie between two or more competitors, the prize will be divided equally. 7 All winners will be notified by post and full results published in *TVTimes Magazine* as soon as possible. 8 No correspondence can be entered into and no entry returned. 9 Entry in the competition implies acceptance of these rules.



To *TVTimes Magazine* Money Spider No 1, PO Box 40, Market Harborough, Leics LE16 9N.

NAME

ADDRESS

Closing date 7 January 1982

The stars come out for the New Season on ITV

Read about the big shows, the big films coming your way in the exciting New Year edition of *TVTimes Magazine*



**PLUS
Liz Taylor**

'You're much too fat, luv... but you do have a pretty little face.' That's how Richard Burton greeted Liz Taylor when they first met. Their tempestuous marriage forms the background to Part Two of our controversial serialisation

The Most Dangerous Man in the World

The salesman who could change your life

Young Astronaut of The Year

Competition with an out-of-this-world prize

Money Spider - £1000 to be won FREE trip on Concorde

Play Starry Eyes and fly into the New Year

**All this, plus all
your programme
details in the next**

TVTimes Magazine
on sale 29 December



Glorious East Devon

everything for a great holiday

Near enough for easy travelling, but far enough to be different, glorious East Devon has it all - long beaches, magnificent scenery, beautiful, unspoilt towns and villages and every kind of accommodation waiting to give you a warm welcome.

Exmouth & Budleigh Salterton

Exmouth, the ideal family resort. 2 miles of golden sand and sea front attractions, a children's paradise. Historic, unspoilt Budleigh Salterton, the perfect peace and quiet resort

Send 35p for
Exmouth & Budleigh Salterton
Guide, Room 36
Tourist Information
Centre, Exmouth, Devon.

Select Sidmouth

Floral town of Europe. An elegant resort with gardens ablaze with colour. A natural suntrap between two scenic hills in the beautiful Devon countryside and all the pleasures of a long varied coastline. Send 35p for Guide.

Room 37
Council Offices,
Woolcombe
Lane, Sidmouth,
Devon.

Beer & Seaton

Beer is a picturesque smugglers village running down to a tiny bay surrounded by rugged cliffs. The pretty little seaside town of Seaton has a mile long beach.

Send 35p for Beer & Seaton Guide, Room 38 Tourist Information Centre, Seaton, Devon.



Haulfryn Holidays

Abersoch and other delightful sites on the Lleyn Peninsula.

Come where the fun is!

Beach Bungalows, Furnished Cottages, Caravans, mains services, most with Shower, TV, Refrigerators. Touring Caravanners and Campers also welcome on our award winning parks amidst some of the most spectacular scenery & beautiful beach locations in North and Mid Wales.

Every amenity for a superb family holiday.

SEND FOR OUR BIG FREE COLOUR BROCHURE TODAY!

To Dept TVT, The Warren, Abersoch, Gwynedd LL53 7AA. (Tel: 075881) 2045 (Ansafone after 5 p.m.)

NAME

ADDRESS



It's early morning. You're cruising on Canberra. The magnificent flagship of the P&O fleet. A big, white ship that graces the horizon wherever she goes.

A big, white ship that makes you feel excited just to look at her.

And the decisions that face you now are part of that excitement.

What shall I do today?

Shall I go for a swim before breakfast? Shall I have breakfast in my cabin, or breakfast on deck? Shall I go to 'Keep Fit' Class or shall I play Bridge? Shall I have coffee in the Meridian Room or by the Bonito Pool?

Shall I go for a swim before lunch? Shall I have a five course lunch in the restaurant or a buffet lunch in the Island Room? Shall I go to the Library and choose a good book or shall I go to the Games Deck and play Deck Quoits or Shuffleboard? Shall I lie in the sun on that Sun Deck or lie in the sun on that Sun Deck?

Shall I go for a swim before tea? Shall I have tea or a long cool drink? Shall I go to the shops or write a few postcards home?

Shall I go for a swim before dinner? Shall I have a cocktail in the Crow's Nest or in the Century Bar? And after a six course dinner...shall I go to the cinema and see a latest release or go to the Cabaret in the Bonito Club?

Shall I go to bed or shall I disco dance the night away?

Decisions, decisions. The sort of decisions that face you every day when you go for a cruise on Canberra.

Mind you, decide on nothing and you'll still have a wonderful time. Part of the pleasure of cruising on Canberra lies in the fact that nobody forces anything on you. It's there if you want it—and not if you don't!

In 1982, P&O Cruises with Canberra will include, among other places, Acapulco, Ibiza, Dakar, Cannes, Lisbon, Bergen, Alghero, Athens, Naples, Corfu, Barcelona, Madeira and the Canary Isles.

There are eighteen cruises from which you can choose. And a wide range of fares and cabins to suit your own individual needs, starting from as little as £406 per

person for an inside four-berth cabin on a 9-day cruise. And as you will see from the brochure, the fares include so much.

The brochure, 'P&O Cruises with Canberra 1982' is packed with information that'll help you decide where and when to go. And when you've decided, the decisions become harder, and daily more delightfully difficult to face.

For a brochure 'P&O Cruises with Canberra 1982', phone P&O 01-377 2551, see your ABTA travel agent, or post the coupon.

P&O Brochure Service, FREEPOST, Liverpool L1 8AB. (no stamp needed). Please send me the brochure, 'P&O Cruises with Canberra 1982' (P7)

Name _____

Address _____

1331



P&O Cruises



Every day you'll face some of the most difficult decisions under the sun.

'Dear Katie'

Got a problem, a tip or a tale? Write to Dear Katie, TVTimes Magazine, 247 Tottenham Court Road, London W1P 0AU. There's always £10 for the Letter of The Week.



A fast bird

Could you possibly repeat your fast method of cooking turkey? My daughter-in-law does not believe it is possible.

Mrs N Bell

Swansea

For a 10-16lb bird, pre-heat the oven for 30 minutes on Regulo 8 (450°F). If frozen, thaw the turkey thoroughly. Stuff the neck only (with thyme and lemon stuffing), cooking any other stuffing separately. Brush or pour over melted lard, and place in oven. Baste very frequently. The 'parson's nose' end is where the juices gather and when you tilt the baking dish, the juices inside should run out clear like water. That's a sign that the bird, whatever its weight, is cooked. This is the infallible gauge as to when the bird is ready - I prove it every year. A 16lb bird takes me just under two hours. Cooking any longer makes the bird dry and stringy.

Fruity pudds

Nylon mesh bags in which you sometimes buy fruit are ideal for boiling puddings. They fit any size, do not melt, and the puddings can be lifted out so easily.

Mrs Zara Pedlar

Hailsham, E Sussex

A handy tip, Mrs Pedlar, and here is another - my favourite recipe for brandy or rum butter. Use 8oz of butter to 10oz of sugar, castor for brandy, soft brown for rum. Melt the butter over a low heat, and when just melted, tip in the sugar. Remove from heat and stir well. Heat a tablespoon, fill with either rum or brandy, and pour into mixture. Stir till it begins to firm, pour into a container and allow to set. Keep in a cool place. Add nutmeg to rum butter if you like.

Cotton on

Baby's cotton buds are ideal for applying eye shadow and lipstick. Soaked in methylated spirit they are also excellent for cleaning out all those metal nooks and crannies inside our tape recorder.

Mrs E MacLuskey

Fort William, Scotland

I was very upset when my daughter scribbled all over a

Be sensible, Santa

Last year my four-year-old twin brothers Tom and Mike woke at four o'clock on Christmas morning and opened their stockings. They played cowboys and Indians with the hats and headdresses Santa had brought them and woke my baby sister. Tom ate all his sweeties and was sick before breakfast. This year my Mummy has written Santa a note and asked him to leave our stockings under the Christmas tree in the lounge, lock the door and put the key under her pillow. I am to collect the key at seven o'clock. She believes other mums might think this is a good idea.

Sandra James (aged nine), Formby, Merseyside
Perhaps Mummy could ask Father Christmas to put just one crayon-book or little puzzle on your brothers' beds in case they do wake early, to keep them happy. Otherwise, I think it a lovely idea, as Mum and Dad can share the excitement of opening the stockings, too. And I'm sending you £10 for my Letter of The Week for you and your family.

photo of her brother with a biro. A reprint would have cost me £6. I rubbed it gently with a little baby lotion on cotton wool. It worked!

Mrs W Basilico

Perivale, Middlesex

The last tip only works if the print is glossy. It must be attended to at once, and it will be apparent straight away whether it is going to be a successful operation or not. If the picture is matt, this method will destroy the surface, so don't try it.

Too generous

Each year my mother insists on giving her six grown-up children, assorted husbands, wives and her 11 grandchildren presents she can ill afford, and goes without necessities for herself. She is busy the whole Autumn sewing, knitting and making toys, and sometimes gives away the gifts we gave her on a previous occasion, or a treasured bit of jewellery. It worries me very much but to stop her would make her feel useless, don't you agree?

Miss B M

Woodbridge, London

Please do not discourage her. To be busy when elderly keeps you young, and many old people get more pleasure from giving than receiving. Why don't you all agree to keep gifts small at

man which also includes your children, I don't think you can be happy yourself.

Doctor's order

A few years ago my widower father and I realised on 21 December that we had forgotten to buy a Christmas cake. The only ones left in the shops were dry-looking and short on fruit, but as we were expecting to entertain all our relatives, we bought one. Then my Dad, who is a pharmacist, had a bright idea. He filled a syringe with brandy and injected the unsuspecting cake from all angles. Everyone said 'How delicious' when we cut it on the 25th. We never gave our secret away. After all, it was just what the doctor would have ordered.

Hilda Smith

Islington, London

How clever of you not to have given away the prescription. The usual way to doctor a cake is to pierce with a skewer and, using a teaspoon, dribble brandy or sherry into the holes.

Bright ideas

If you want candles to burn more evenly and drip less, chill them overnight in the freezer section of your fridge.

Mrs Adams

Morecambe, Lancashire

If your family and friends are likely to smoke over the festive season, clear the atmosphere with some Kandelles. They burn for 25 hours and cost £1.10 (large) and 50p (small), and are available from gift shops and good department stores.

Tug of love

I separated from my husband when I found he was having an affair with my friend. Now I've fallen in love with a man who is charming, loving, and unlike my husband in every way. But he picks on my children, finding fault in everything they do. My eldest daughter feels he has taken her father's place and is very uncooperative. The others like him, but feel I have pushed them aside. I would like to remarry, but am being pulled in half.

Mrs K R

Fulham, London

You have a heartbreaking dilemma, but you must stand back and gauge your priorities. By all caring standards, you must put your children first, however much it hurts you. Unless you can make a satisfactory relationship with this

Table decor

I would like to get a book on how to fold table napkins into different designs, such as water lilies. Can you suggest a good one?

Mrs V Tallett

London

I suggest you buy one of the following paperbacks - available on order through branches of W H Smith - 'Decorative Napkin Folding For Beginners', price £1.10, by Dover Publications; or 'Folding Table Napkins', price £2.50, by Oaktree Press.

Stuck up

At this time of the year a lot of people will run short of money and use cash dispensers outside banks. Please take extra care. These machines dispense only brand new notes which stick together. Do separate them before going shopping. To give away two by mistake makes a nasty hole in the housekeeping. If you need money after dark, beware of thieves. Don't leave a bulging purse on top of your shopping basket, or put your wallet into the back pocket of your jeans. You may be being watched or followed.

Mrs N A Parry

Cheltenham

I sew a couple of strips of Velcro into inside and back pockets where men keep season tickets and wallets. It foils a pickpocket by slowing him up, and makes such a noise it might even frighten him off.

Mrs S O'Mara

Coulsdon, Surrey

Two timely tips as the Christmas shopping season is upon us. But I still think it very short sighted to use a back pocket for anything of value. If carrying a lot of money, why not invest in a money belt?

Katie Boyle

Katie Boyle regrets that she is unable to enter into individual correspondence.

Last word

We heartily agree with Sheila F who felt she was treated as being selfish because she was exercising her right to choose whether or not to have children. Anyone else agreeing with her will find support from the British Organisation of Non-Parents. It publishes two leaflets, *Am I Parent Material?* and *Is This You?* and will send these and details of membership if you send an s.a.e. to BON, BM Box 5866, London WC1N 3XX. British Organisation of Non-Parents, London

NEW!

PETER STUYVESANT

LUXURY LENGTH



LOW TO MIDDLE TAR As defined by H. M. Government

DANGER: H. M. Government Health Departments' WARNING:
THINK FIRST—MOST DOCTORS DON'T SMOKE

Fancy a holiday with lots of this & that?

Butlin's gives you lots of this . . .

Butlin's gives you lots more of the things you and your family go on holiday for. Funfairs, swimming pools, boating lakes, roller-skating, indoor and outdoor sports, special kiddies shows and multi-sports centres are all included in the price.

So are variety shows, bar entertainment, dancing and films.

On a Butlin's holiday, whatever the weather, there's always a barrel of fun.

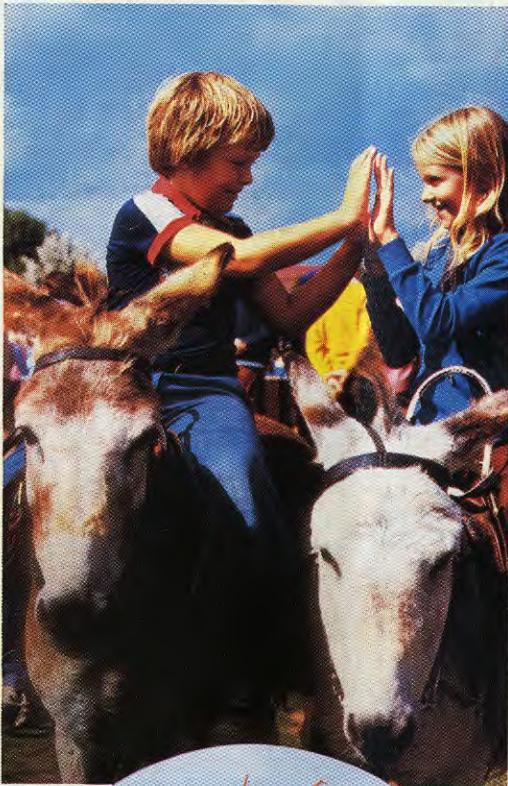
More of that, too . . .

This year, Butlin's gives you better value than ever, with more holiday choice.

Enjoy the freedom of Self Catering in fully-equipped suites for up to six people, from £67.00 per week for a family of four. And infants under two years go free all summer long.

Pamper yourself with Full Board from £58.00 per week for adults. Less for kids.

Save with our Two Meal tariff. Prices from £46.00 per week for adults. We provide breakfast and dinner and leave you free to enjoy all the midday entertainment. There's a delicious range of lunchtime snacks available in our bars and restaurants.



All prices quoted are inclusive of VAT at 15%.

Lots of this and that in the brochure . . .

There's a copy of the new 64-page, full colour Butlin's brochure waiting for you now.

And all you have to do to get it is post the coupon.



For your FREE 64-page, full-colour, Butlin's brochure, either call 01-688 4444 now, see your travel agent, or post this coupon.

POST NOW. NO STAMP NEEDED. To: Butlin's, FREEPOST, PO Box 1000, Croydon, Surrey CR9 9EP

Name _____
BLOCK LETTERS PLEASE
Address: _____

Postcode _____ Tel No.: _____
BTVO4

Please send a brochure to my friend too.

Name _____
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